Marks and Monograms

on Pottery and Porcelain

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MARKS AND MONOGRAMS

ON

POTTERY AND PORCELAIN.

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Marks and Monograms

ON

EUROPEAN AND ORIENTAL

POTTERY AND PORCELAIN

WITH

Historical Notices of each Manufactory.

PRECEDED BY

AN INTRODUCTORY ESSAY ON THE VASA FICTILIA OF THE GREEK, ROMANO-BRITISH, AND MEDIÆVAL ERAS.

BY

WILLIAM CHAFFERS,

AUTHOR OF "HALL MARKS ON GOLD AND SILVER PLATE," "GILDA AURIFABRORUM, OR A HISTORY OF LONDON GOLDSMITHS AND THEIR MARKS ON PLATE," "THE KERAMIC GALLERY, WITH UPWARDS OF 500 ILLUSTRATIONS," "PRICED CATALOGUE OF COINS," "OBJECTS OF ARCHÆOLOGICAL INTEREST AT THE NATIONAL EXHIBITION OF WORKS OF ART AT LEEDS IN 1868, ILLUSTRATED BY PHOTOGRAPHS," "CATALOGUE OF THE SPECIAL EXHIBITION OF LOANS AT THE SOUTH KENSINGTON MUSEUM IN 1862 (POTTERY, PORCELAIN, PLATE, ETC.)," CATALOGUES OF THE SLADE COLLECTION OF GLASS, THE LONDESBOROUGH COLLECTION, THE MELTON CONSTABLE COLLECTION, THE FORMAN COLLECTION, AND MANY OTHERS PRIVATELY PRINTED, ETC. ETC.

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PREFACE TO THE SIXTH EDITION.

ONCE again I have the pleasing task of introducing to my numerous kind readers a revised edition of the "*Marks and Monograms on Pottery and Porcelain.*"

In a work of this description it is necessary to be *au courant* with all the recent discoveries, and to consult all local histories treating on the subject. The system I have adopted from the commencement is, to have always before me an interleaved copy of my book, ready to receive notes of any information which my correspondents may favour me with, literally exemplifying the saying—

NULLA DIES SINE LINEÂ.

The unprecedented encouragement this work has received from Amateurs, Collectors, and the Public generally urges me on to increased exertion to maintain its popularity and deserve well of my patrons. The book does not profess to be a general history of Pottery and Porcelain, but still retains its original simple title of "Marks and Monograms," and is essentially one of reference and practical utility, containing more than 3000 illustrations of potters' marks; it is to the Keramic Art what Brulliot's exhaustive work is to Painting and Engraving. The Index, which has claimed a great degree of care and attention, comprises all the names of factories and potters referred to in

the body of the work. In its various stages, the size of the book has increased in the following ratio, commencing with

A sheet of Potters' Marks; followed by the
1st Edition of 270 pages in 1863.
2nd Edition of 570 pages in 1866.
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7th Edition, greatly augmented, 1886.

It is a remarkable and very significant fact, probably unexampled, that copies of previous editions are seldom to be obtained at less than the published price, which is frequently exceeded at auction sales; this proves that the work is a *desideratum* and fears no rival: prettier illustrated books, with more showy exteriors, may be laid by its side, which for the time will please the superficial observer; but the amateur who desires to consult facts and discard theories will naturally choose the less pretentious volume of more intrinsic value.

This success has well repaid me for my continual care, and in conclusion I may remark—

LABOR IPSE VOLUPTAS,

which sentiment is embodied in the words of Longfellow :—

"No endeavour is in vain;
Its reward is in the doing."

WILLIAM CHAFFERS.

PREFACE TO THE SEVENTH EDITION.

THIS Edition has been largely augmented by several entirely new articles on European and Oriental Pottery and Porcelain. Foremost among these is the history of the important manufactures of Japan. Much light has been thrown upon this hitherto obscure subject by the numerous importations of rare and curious specimens of ancient and modern wares. The most valuable and trustworthy information is derived from the Report which accompanied the Japanese Historical Collection exhibited at Philadelphia, and subsequently purchased by the authorities of the South Kensington Museum. By the kind permission of the Director, I was enabled to examine it piece by piece and copy the marks of the various fabriques, assisted by an exhaustive catalogue, ascribing origin and approximate dates, written by an intelligent antiquary of Japan. I have classified these into Territories, Provinces, and Towns, where factories existed, denoting the various wares and the principal potters therein. I may here also tender my thanks to Mr. A. W. Franks, F.R.S., F.S.A., for permission to copy some of the marks on pieces in his possession (which were exhibited at Bethnal Green), whose catalogue was published by the Science and Art Department in 1878. The section descriptive of the fayence of Delft has been entirely rewritten, derived principally from the

researches of M. Havard, whose work, "Histoire de la Fayence de Delft," has furnished me with the most complete history yet written of the several fabriques, gleaned from the Meesterboeck of the Guild of St. Luc at Delft, wherein the names of the potters were enrolled, with dates of admission, and their marks carefully registered from 1611 to 1715, which includes the period of its greatest prosperity.

An entirely new classification has been adopted of the so-called *grès de Flandres*, never before seriously attempted. The Exhibitions of the *grès cérame* at Dusseldorf and Brussels having instigated excavations in various localities where débris of the *grès* had been found; and researches being made in the records, Messrs. Schuermans, Dornbush, and Schmidt discovered the principal centres of the manufacture of stoneware in the sixteenth century in the Pays-Bas and provinces of the Rhine.

Many other articles have been rewritten and revised, and various sites of ancient potteries discovered.

WILLIAM CHAFFERS.

March 1886.

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INTRODUCTION.

PART I.

Ancient Pottery.

IT would be a vain attempt to endeavour to particularize any country, or race of people, from whence the art of making pottery took its rise. It is one of the oldest branches of human industry, and sprang from the requirements of man, desirous of finding a convenient mode of conveying the fruits of the earth to his mouth, that the appetite might be appeased and life sustained: one of the first laws of nature. Earth, the commonest of materials, was ready to his hand; he could not fail to observe that the rain falling upon the clay would soften and render it plastic, while the influences of the sun and air would dry and harden it. It is therefore reasonable to suppose, that the primeval races of man would naturally fashion the soft clay into rude cups or bowls, and dry them in the heat of the sun. Subsequently, as the human race became dispersed over the face of the globe, either by conquest, colonization, or other causes, peculiar methods of mixing the clays, conventional forms and ornamentation, would be manifested by each, and we should thus be enabled to trace most of the vessels to their source and appropriate the varied productions of keramic artists with some degree of certainty.

"Like the history of all other arts, the history of pottery has not escaped the blending with it of a large amount of apocryphal anecdote and romance. Perhaps pottery—the art of moulding and hardening clay

—may claim to be the mother of all the arts. Necessity would soon prompt the attempted manufacture of a vessel to hold liquids; for neither of the methods of satisfying thirst adopted by Gideon's men would long suffice. Convenience and refinement would alike urge an improvement; and the first footmark in the clay, hardened by a Mesopotamian sun, would suggest the material and manner of its construction; and from Eve's first rude pipkin to the latest production of Wedgwood or Copeland, it would simply be a series of improvements. Thus to draw upon the apocrypha of pottery, a servant boils brawn in an earthen pipkin, and carelessly permitting it to boil over the fierce fire, the alkali combines with the earthenware, and the result is a vitreous surface—the first specimen of glass-glazing.

"The first historic records of fictile clay are the bricks of Babel; the next the brickmaking of the Israelites, indicating an advanced and systematic art.

"The inventor of pottery, artistically so called, was Corœbus of Athens, in whose honour the æsthetic Greeks struck medals and erected statues. Phidias himself designed vases for the Athenian potters.

"Dibŭtades of Sicyon observed upon a wall the profile of his daughter's lover, traced by her from the outline of his shadow. He filled it with clay, which he hardened with fire, and this was the first specimen of modelling in relief. Talus of Athens is said to have invented the potter's wheel, and so to have provoked thereby the jealousy of Dædalus, that he threw him from the Acropolis and killed him." (*Allon.*)

The potter's wheel was an early invention, and a great improvement upon the methods previously adopted in fashioning the rude sun-dried vessels by the hand alone. It enabled the potter to make symmetrically a great variety of forms and every combination of circular, oval, spherical, and cylindrical shapes, in true proportions. Its origin is unknown, although it has been ascribed to several nations where excellence in the potter's art has been attained; thus Athens, Corinth, and Sicyon, the three great rivals in the keramic art, have all been mentioned as inventors of this simple machine, but we must look to a still more remote period for its origin.

M. Brongniart assigns it to the Chinese, and infers that after leaving China, where it had been long known, it passed into Egypt, thence into Scythia, and nearly at the same time into Greece and its colonies in Southern Italy, reaching Etruria at a *later* date, and that it then penetrated the whole of Southern Europe, Rome and its colonies, Spain, &c.; as these countries became civilized and acquainted with the arts of the East, stopping at the southern part of Germany, and only partially entering it, and that while penetrating into Gaul, it remained unknown among the ancient Scandinavian nations. All the early vases of Greece bear traces of the lines of the wheel, except in some later specimens where moulds alone were used. The representations of the potter's wheel in the tombs

at Thebes show that the general method of using it in ancient times was much the same as at the present day.

Modelling by the hand and moulding were both frequently employed for raised ornaments, and bronze or baked terra-cotta stamps for impressing devices and patterns have been discovered. These ornaments were moulded or stamped on round or square cakes of clay, and applied while moist to the terminations of the handles or lips of the vases. Borders and zones of small patterns in relief were impressed by cylindrical stamps revolving in a frame or handle and passed round the vessel.

We will first briefly advert to the nature of clay as regards the change it undergoes in the process of manufacture. Suppose we take a lump of clay or earth, soaked in water sufficiently to render it plastic, and then form it into a brick or tile, and lay it in the sun to dry: as the moisture evaporates the brick hardens and the particles adhere slightly together; but we have produced simply a brick of dessicated clay, which may, by adding the quantity of water taken from it, be again converted to its original state. But if we place this brick in a kiln, the nature of the clay is altogether changed; the high temperature melts all the parts and cements them together, effecting a great chemical change, the substance being so altered from its original state, that water could never mix with it, so as again to form clay.

During this operation of baking the clay in the kiln, the object into which it is made decreases materially in bulk; this is termed the *shrinkage*, and arises, first, from the drying up of the moisture, amounting to even 15 per cent. or more; and secondly, by the fusion of the substances, the component particles draw closer together, causing a considerable diminution in size. To illustrate this, let us suppose the potter wishes to make a bust or statuette in earthenware. The original model is placed in his hand, which he proceeds to mould in plaster; into this hollow mould he presses the clay, which shortly contracts itself so as to become detached from the sides; he then dries it in the air, and again its size diminishes, and one hardly understands how it can be a strict reproduction of the original. Another ordeal follows; it is subjected to the high temperature of the kiln, and it is still more sensibly reduced.

A beautiful exposition of the *shrinkage* of clay is exemplified in the modern Dresden and other china figures, which are veiled with a fine keramic network in close imitation of lace. The process, however, is simple when the method of performing it is known. A piece of lace is steeped in diluted clay or slip, termed by the French *barbotine;* thus prepared, it is thrown over the statuette; when dried in the air the bulk of the keramic coating decreases. But it is in the kiln the magic effect is accomplished; the great heat entirely destroys the vegetable fibre, which formed the network and flowers; the paste thus freed from its nucleus

is contracted to such a degree that the outer covering becomes more delicate than the thread which it surrounded.

The proper selection of clays for making pottery is a most important matter, as some contain a greater proportion of moisture or more fusible materials than others; it is therefore evident, that if the clays are not all of the same composition, or not well kneaded and mixed together, the shrinkage of the vessel in baking will be irregular, and cause it to be distorted or cracked. While speaking of the nature of clay and its fitness to be moulded or fashioned into form and to receive impressions, I may mention one or two curious facts in connection therewith.

In London and various other parts of England, on the sites of ancient Roman buildings, there are frequently found Roman tiles with footprints of dogs, wolves, and other animals, the feet and claws of monstrous birds and various creatures which inhabited this island nearly two thousand years since, many of which are now extinct; these impressions were made when the tiles were in a plastic state and placed out in the fields to dry, by animals prowling about at night in search of their prey and trampling over them. In some instances also the perfect impression of a man's *caliga* or nailed shoe is discovered; these tiles being subsequently baked, the imprints were indelibly marked upon their surfaces.

A curious property in clay is that when a potter commences to work the clay into the desired form, it may happen that during the operation, by some accident the surface of the vessel comes in contact with a seal, a figured button, or perchance a piece of money; the workman, to efface the defect, presses the impression inwards, and smooths it over with his hands. The heat of the kiln brings again to the surface the figure it had before received. Hence Roman vessels have been discovered bearing the impress of a medal or a coin, with which it had inadvertently come in contact.

The most extraordinary fact connected with the keramic art is, that notwithstanding the fragility of the specimens and their liability to injury by damp or friction, our Museums throughout Europe abound with perfect and uninjured examples of ancient art, not only of pottery, but of the still more fragile material—glass. These have not been handed down to our times from generation to generation by hand, subject to the incessant care and anxiety of the persons from time to time in charge of them. Such a thing would be next to impossible, considering the chances of utter demolition which would necessarily attend them. But we are indebted for the preservation of all these fragile and elaborate works of art to the simple piety of the ancients, for we learn from various authorities, as well as from actual observation, that it was customary, according to their rites of burial, to place in the grave those objects which the deceased esteemed most during his lifetime; thus we find by the side of the skeleton, in the simple tumulus of earth or in

the stone sarcophagus, and (when cremation has been adopted) by the side of the cinerary urn, gold and silver personal ornaments, fictile vases, and other keramic remains, glass vessels, weapons, &c. And this is the source of our possession of such valuable testimonies of the habits and customs of the ancients; for without exception all the relics preserved to us have been discovered either in places of sepulture, or in the exhumation of long-buried cities, devastated by conquest or overwhelmed by volcanic eruptions.

In our endeavours to trace the earliest examples of the potter's art, we must necessarily consult ancient histories of Oriental countries, but these are so mixed up with traditions and fables, that it is extremely difficult to elicit the truth; and it is only by comparing such statements with actual discoveries on the sites of cities coeval with them that we can verify the assertions of ancient writers. For instance, it is related by Herodotus that the city of Ecbatana, the capital of Media, was surrounded by seven walls, painted in seven different colours: the first and largest, of a white colour, was nearly equal in extent to the city of Athens; the second was black; the third purple; the fourth blue; the fifth orange; and the two innermost in different colours, the battlements of the one being plated with silver, the other with gold. If there be any truth in this relation, the walls were probably of brick, the surfaces being enamelled in colours, a custom adopted in many towns of China and India.

A building of similar character is described by Sir Henry Rawlinson as still existing in Chaldæa, called Birs Nimrûd, which, from the custom of placing cylinders in the corners of the storeys, is ascertained to have been restored by Nebuchadnezzar the king (606 B.C.), who designates it, "The stages of the seven spheres of Borsippa." This structure consisted of six distinct platforms or terraces, each about 20 feet high and receding 42 feet towards the summit, so arranged as to form an oblique pyramid, and upon the top a vitrified mass which has caused much discussion. Each storey was dedicated to a particular planet, and vitrified or glazed with the colour attributed to it by astrologers in this order: the lowest stage, 1st, was *black* for Saturn; 2nd, *orange* for Jupiter; 3rd, *red* for Mars; 4th, *yellow* for the Sun; 5th, *green* for Venus; 6th, *blue* for Mercury; and the temple on the summit probably *white* for the moon.

Recent investigations on the site of another celebrated city of old, Babylon, have brought to light bricks covered with enamel glazes of different colours, showing that the use of oxides of copper, antimony, and tin in producing their colours was known as early as the eighth or seventh century before our era, and proves that the opaque white stanniferous enamel was used at that early period, although generally supposed to be a comparatively recent invention, and ascribed to Lucca della Robbia in the fifteenth century. The glazed Babylonian bricks

formed the innermost coatings of walls, and the patterns upon them are rosettes, palmette ornaments, circles, trellis-work, men, animals, trees, &c.

Mr. W. Kennett Loftus (*Travels and Researches in Chaldæa, &c.*) gives us an interesting account of a ruined city, called Warka, in Mesopotamia, which had been a cemetery of the Chaldæans; he found quantities of enamelled earthenware lamps, cups, jugs, and figures (some of good work); but he says, all these relics sink into insignificance when compared with the glazed earthen coffins heaped piles upon piles, to the depth of 45 feet, in the mounds at Warka, proofs of successive generations by whom this method of burial was adopted, from its foundation until the place was abandoned by the Parthians; a period probably of more than two thousand years.

These remarkable coffins are slipper-shaped, like a covered bath, with a large oval aperture at its widest part, by which the body was admitted; a lid was placed upon it and cemented down; at the lower extremity a small semicircular hole was pierced, to allow the condensed gases to escape and prevent the bursting of the coffin; the upper surface was covered with elevated ridges forming square panels, each containing an embossed figure of a warrior, with an enormous head-dress of very curious appearance, bearing a striking resemblance to the heads on the coins of the Parthian and Sassanian periods. The whole visible surface of the coffin is covered with a thick glazing of rich green enamel on the exterior, and of blue within the oval aperture; it is made of yellow clay mixed with straw and half baked. Three of these are now in the British Museum. Mr. Loftus remarks, it would be too much to say positively that Chaldæa was the necropolis of Assyria, but it is by no means improbable. The two great rivers, the Tigris and Euphrates, would afford an admirable conveyance from a distance, even from the upper plains of Assyria.

Pottery was an important branch of the domestic arts in Egypt, in which the potters displayed great skill. Coptus was the chief seat of this manufacture; vessels were made to hold the waters of the Nile, and for numerous household purposes; also to hold mummies of sacred animals. Earthenware deities and emblems were made in immense quantities, their composition being a sort of silicious earth or frit covered with a greenish blue glaze. These small objects were frequently made of steatite dipped in blue glaze, which substance withstood the heat required for its fusion. The forms of their vases are well known by the representations on the catacombs and monuments; the favourite ornamentation being derived from the sacred flower of the Nile, the lotus, its buds and flowers; the borders and details being derived from the petals, stems, and divisions of the calyx. The material of which the earliest specimens were made was a sort of stoneware or

frit, resembling porcelain biscuit, and has therefore been called *Egyptian porcelain;* these were covered by a thin glaze. Some of the small deities must have been made at a very remote date. On good authority, as well as from the sacred writings, we learn that the most flourishing period of the Egyptian art goes back as far as two thousand years before our era. The period of the Ptolemies is known by a marked influence of Greek artists; the silicious frit gives place to a pottery, coarse and soft, sometimes painted on the plain surface, and sometimes glazed; this was continued down to the second and third centuries of our era, when Egypt was under Roman domination. (*Keramic Gallery*, figs. 1 and 2.)

The Greek fictile vases found in large quantities in the sepulchres of Etruria during the last century were erroneously called Etruscan, and continued to be so called even after they were discovered, still more abundantly, in the sepulchres of Magna Græcia, Sicily, in Attica, and in the islands of the Ægean. It is indisputable that the vases found in Etruria are the productions of Greek artists, and the style of painting, as well as the designs, completely Greek; and it has been observed that although the Etruscans have inscribed every work of art with their own peculiar characters, no *painted* vase has yet been found with any other than a Greek inscription. So also the Greek vases found in Campania and Sicily and the south of Italy: they invariably came from Greece, and are the works of Greek artists. They are the earliest monuments of Greek civilization, ranging from the eighth or tenth century to the second century before our era.

For the purpose of classifying these vases according to the styles of decoration, we may divide them into five periods, assigning approximate dates of their antiquity:—

1st. Archaic period, previous to the eighth century B.C.
2nd. Archaic period, from the eighth to the seventh century B.C.
3rd. Archaic period, from the seventh to the sixth century B.C.
4th. The finest period, from the sixth to the fourth century B.C.
5th. The Decadence, from the fourth to the second century B.C.

1*st. Archaic Period, previous to the Eighth Century* B.C.

The earliest specimens of Greek fictile art are those discovered at Athens, Corinth, Melos, and other parts of Greece, Camirus in Rhodes, and some from Etruria; most of these are exceedingly rude, painted in brown or black on ash-coloured ground, with chevrons, concentric circles, meanders, stars, chequers, &c., and primitive representations of men and animals. The shapes of the vases are peculiar, and differ materially from those of the later periods. A very interesting and probably unique specimen discovered at Camirus is a terra-cotta coffin of oblong

quadrangular form, painted round the margin with lions and bulls and a helmeted head; now in the British Museum.

2nd. Archaic Period, from the Eighth to the Seventh Century B.C.

The vases abundantly supplied from Camirus in Rhodes show a great improvement in the drawing of the figures; they are usually of cream-coloured clay, painted with crimson and white, sometimes black and crimson, and red on black, the details being scratched with a point. The forms are still peculiar, but approaching to the best period: the amphora, œnochoe, and small vessels like the alabastron, bombylios, &c.; the style of ornamentation being composed of two or more rows of animals (real and imaginary), birds, harpies, &c. (*Keramic Gallery*, fig. 3.)

On a *pinax* of this class, in the British Museum, is represented a combat between Menelaus and Hector over the wounded Euphorbos, with their names inscribed in Greek characters: this is the earliest vase from Camirus in which writing is introduced.

3rd. Archaic Period, from the Seventh to the Sixth Century B.C.

The next period is still of a very severe style of art, but more artistic than those which precede it; the figures are in *black on a red* ground, heightened with a reddish violet, and the flesh of the females painted white to distinguish them from the men; the outlines of these figures are usually graved with a point, and present *silhouette* sort of divinities, mythological and heroic subjects. (*Keramic Gallery*, fig. 4.)

These are among the most valuable of the Greek vases, and the patterns on the necks, handles, and borders are very elegant and characteristic. The designs are not painted all over the vase, but are confined to a tablet between the handles, the rest of it being painted with a lustrous black varnish; more complicated subjects are found—quadrigæ and chariots and groups of figures; symbols are introduced in the field, such as a dolphin to indicate the presence of water, and a flower or tree to represent land. Inscriptions in Archaic Greek letters are traced in the same colour; the white was not used for inscriptions until about the middle of the fourth century B.C.

The Fourth Period, from the Sixth to the Fourth Century B.C.

We come now to the best period of Greek art. In criticising these beautiful productions, we must bear in mind the fact that all these drawings were executed on the moist clay before the vessel was baked, so that great freedom of touch and unhesitating decision as regards the object to be represented was essential, for the mark of the pencil once made could not be obliterated or retouched, and a complete and perfect line was to be traced without taking the brush from the surface. The

white and other colours used upon these vases are not enamels, but coloured clays painted upon them after the design was made. The outline was first sketched upon the clay, and the black background carefully filled in, leaving the figures in red; the details of costume, features, and anatomical delineations were effected by thick or thin strokes and touches as required. (*Keramic Gallery*, fig. 5.)

Sometimes we find black subjects on red, and red on black, on the same vase, forming a sort of transition from the Archaic to the more artistic period.

The Panathenaic amphoræ are of great interest, being given as prizes to the victors in athletic sports. On these we usually find on one side Pallas Athênê holding a spear and shield, and on the other representations of wrestling, running, boxing, chariot-racing, and other games of the circus, inscribed occasionally with the name of the artist. A very fine vase in the British Museum is inscribed TON AOENEOEN AOAON (The prize given at Athens.) The subjects on others are derived from mythology or from divine and heroic legends of the Greeks, and occasionally domestic scenes and actual life, as displayed in indoor amusements and occupations, &c. (*Keramic Gallery*, fig. 6.)

In Greek art, gods, heroes, and mortals are constantly represented in the attire and costume of the period when the painting was executed; they all consequently more or less depict the manners and customs of the Greeks themselves. Most of the vases of this period come from Vulci, Canino, Cervetri, and other parts of Etruria. To about the same date we may refer the vases of Campania, of which so many have been discovered at Nola. These, which are distinguished by a brilliant black glaze, are also celebrated for the elegance of their forms and the beauty and finish of the subjects represented; they are in red on black ground; many being entirely covered with this black varnish, which has been conjectured to be due to volcanic ashes spread over the surface of the vessel, and then exposed to a heat sufficient to fuse it. They are frequently ribbed and impressed with elegant patterns. (*Keramic Gallery*, fig. 8.)

The Fifth Period, from the Fourth to the Second Century B.C.

This may be called the *Decadence*, and dates from the accession of Alexander the Great, B.C. 336 to 186 B.C., when it is presumed the fabrication of painted vases altogether ceased; shortly after the edict of the Roman Senate against the celebration of the Bacchanalian festivals in that year. As we approach the second century B.C., we find less freedom of design and a certain mannerism in the drawing, as well as a greater profusion of ornament. (*Keramic Gallery*, fig. 7.)

It now remains for us to notice another description of ancient pottery

in which it may be said painting gives way to sculpture, excepting in the application of simple colours to heighten the effect of the relief. These vases are of a grand and imposing character, and are modelled in a masterly manner, evidently intended from their fragile nature to be seen from an elevated position and out of reach of the ordinary spectator. These religious vases have seldom any apertures, and could not contain liquids or be used for domestic purposes; they are modelled in terra-cotta, only slightly baked, and painted over with white, pink, blue, or other light colours. The usual form is a sort of hydria or askos; the spout rises perpendicularly from the front, and from the bottom of the neck the handle arches over the globular body and is fastened at the back; this handle on the larger specimens is surmounted by a lofty draped female figure, supported on each side by winged genii resting on the body of the vase; in front, on each side of the spout, are projecting sea-horses or tritons, and under the imbricated spout is placed in relief the head of Medusa surmounted by a small Victory. They vary in height from three to five feet, and are discovered in Magna Græcia, especially in Apulia; at Cumæ in Campania, and other places. From being found at these places, they are sometimes called *Cumæan* and sometimes *Apulian;* but although possibly the work of Greek artists, they are of the Roman era, that is, about 200 B.C., and succeeded the painted vases, a branch of art which was never cultivated by them.

Within the sepulchral chambers of Etruria are discovered, arranged in niches round the sides like the Roman columbaria, small oblong quadrangular urns, about two feet long, and about the same height, including the cover, used to contain the ashes of the dead. In places where stone was abundant, they were of stone or of tufa, which from its soft nature was easily carved, sometimes of alabaster, but most frequently of terra-cotta. In the front of these sarcophagi is generally carved in relief an allegorical subject, such as a mortal conflict, with winged genii bearing torches, and on the cover a recumbent figure of the deceased, his or her head resting on the left hand; most of these earthenware urns bear traces of colour, especially blue, brown, and pink, and frequently have Etruscan inscriptions.

In many of the sepulchres of Etruria bronze specula or mirrors are found in juxtaposition with the Greek vases; they are doubtless the work of Etruscan artists, and not Greek. They are circular discs of bronze with long handles of the same metal, terminating usually in animals' heads; one side is polished, the other engraved with mythological or heroic scenes. These hand-mirrors formed a real part of the toilet of the ladies of Etruria, and, according to ancient custom, having been constant and valued objects during life, were consigned as companions in death. Fibulæ, hairpins, gold wreaths, and other articles of female ornament are also frequently discovered.

PART II.

THE VASA FICTILIA OF ENGLAND.

Romano-British Pottery.

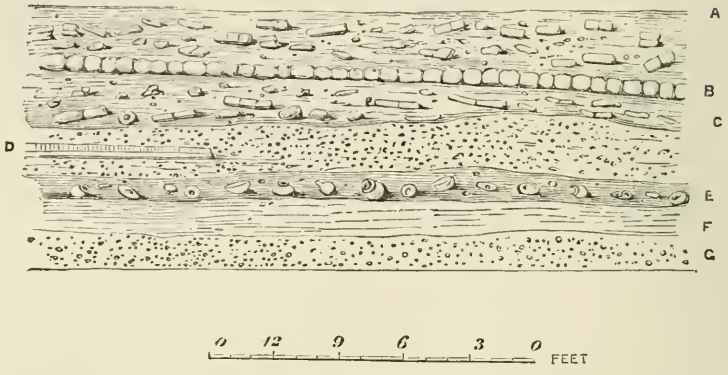
OF the hundreds of thousands who daily traverse the crowded streets of this great metropolis, how very few are aware that from twelve to fifteen feet beneath them lies concealed the *débris* of a Roman city, remains of buildings, tesselated pavements, domestic utensils, personal ornaments, household gods, and coins innumerable, actually remaining in that position which accident had placed them upwards of 1500 years ago; and having been covered over in succeeding ages, their existence was forgotten and unknown. Every generation has left some token of former habitation, however insignificant, and traces of the early British, Roman, Saxon, Norman, and early English races may be discovered by the attentive observer.

The surface of the ground in densely populated cities is raised by traffic, pulling down and rebuilding houses, the consequent waste of old material, and a variety of other causes, about on an average a foot in every century. Thus, the area comprised within the old Roman wall of London has, beneath the present level, a series of strata of former occupiers of the soil.

A section of a cutting, exhibiting these strata in a very marked manner, was sketched by the author in Cannon Street in the year 1851,

and is here given, showing the relative position of the Roman and early English pottery discovered in London.

Fig. 1.



A is the present level of the street, with the remains of buildings, &c., which have accumulated since the great fire in 1666.

B is the paved roadway *in situ* before the fire of London.

C is the ground in which Norman and early English pottery is discovered.

D. In this stratum we have a sort of transition between the Roman and Saxon, and towards the bottom a piece of Roman tesselated pavement.

E. The Roman stratum is easily distinguished by the black soil, and it is more thickly embedded with remains than the others; here may be seen the lustrous red ware, drinking cups, tiles, and all sorts of domestic and personal implements.

F is the natural soil, a fine clay resting upon G, the gravel.

The earliest specimens of British pottery found in England are principally funereal, discovered in the burial-places of the ancient Britons, under mounds of earth called *barrows*, or heaps of stones called *cairns;* these are the most primitive kinds of sepulchral interment. The barrows are mostly seen on elevated situations, either on downs or uncultivated spots, and the investigation, although interesting, yields in general little to repay the antiquary for his trouble, as they seldom contain more than the rude sun-dried urn, filled with the ashes of the dead, mixed with the charcoal of the funeral pile, cremation being universal at that early period. These urns are sometimes ornamented with chevrons, semicircles, and longitudinal lines, cut or scratched on the vessel. We shall not enter into any lengthened description of these early British vessels, but proceed to give the reader an account of the more artistic productions of the Roman settlers in Britain, who brought with them improved methods of making and decorating pottery as well as other manufactures.

The author's attention was directed some years since, by accidental circumstances, to the antiquities discovered in the city of London, in consequence of the numerous excavations made in the metropolis for the construction of sewers, and in clearing the sites for the erection of some large buildings, especially the Royal Exchange, which afforded opportunities of saving from destruction many interesting relics of ancient art, and objects illustrative of the manners and customs of the Romans in Britain. His researches brought him in contact with others working in the same field, foremost among whom was Mr. C. Roach Smith, whose advice and assistance on all matters of antiquarian interest the writer is glad to have an opportunity of acknowledging.

The illustrations, therefore, in this brief and imperfect sketch of the *vasa fictilia* of England, will be supplied almost entirely from specimens discovered by the author in the metropolis.

Evidence of Roman occupation is always manifested by the discovery of numerous fragments of vessels of a beautiful coralline red ware, commonly known as *Samian*. These are discovered from twelve to fifteen feet below the present level of London city, among undoubted Roman remains.

From the quantity of this lustrous red ware which has been observed on the sites of Roman cities and villas, it has been conjectured that it is the identical *Samian* spoken of by Pliny and other authors as used by the Romans at their meals and for other domestic purposes. It is indeed expressly stated by Pliny that the ware made of Samian earth, and which came from the island of Samos, was much esteemed by them to eat their meals out of and display upon the board. That it was in common use we have abundant authority; in fact, we find it proverbial, in the same manner as we at the present day make use of the simile "as brittle as glass." Plautus (*Menæch.* A. ii. sc. 2), "M. Placide pulta." "P. Metuis credo, ne fores Samiæ fient." Again the same author says (*Bacch.* A. ii. sc. 2)—

> "Vide quæso, ne quis tractet illam indiligens,
> Scis tu, ut confringi vas cito Samium solet."

Pliny says that the Samian ware was transported into foreign countries, and that most nations under heaven used it at their tables. If such be the case, we may reasonably ask: What has become of the numerous vestiges which must necessarily have been deposited wherever the Romans dwelt, if this red ware we are now considering be not identical with it? No other red ware, at all corresponding with the descriptions given by ancient authors, has been discovered. We are not disposed to say that the ware found in England was actually made at Samos, but it is a curious coincidence that the table ware used by the

Romans in Italy, and that used by the Roman settlers in Britain, should have been both of a red colour. Martial says—

> "Cui portat gaudens ancilla *paropsidæ rubra*
> Alecem."

And Persius—

> "*Rubrum* que amplexa *catinum*
> Cauda natat thynni, tumet alba fidelia vino."

The *paropsis rubra* and *rubrum catinum*, here mentioned, both refer to dishes used by the Romans at their meals, such as Pliny speaks of as Samian. The former was a dish to hold vegetables (the *paropsis leguminis* of Suetonius), and the other to hold larger viands, such as, in this instance, a large fish. The *rubrum catinum* is also termed by Lucilius *Samium catinum*—

> "Et non pauper uti, *Samio*, curtoque *catino*."

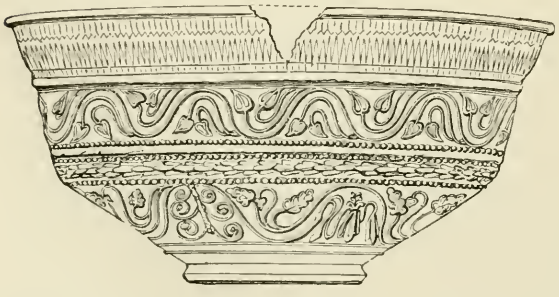
The term *Samian* was probably applied to all vessels used at the table, much in the same way as in the present day *china* is a term used indiscriminately for all descriptions of ware, whether porcelain or fayence, European or Oriental. Two of these Samian bowls are engraved in *Montfaucon* (vol. v. pp. 124, 144), and are placed among the "Batterie de Cuisine." Speaking of the ware he says, "C'est fort creux, et peut avoir servie à mettre des sausses ou de la bouillie."

Tibullus alludes to these vessels—

> "At tibi læta trahant Samiæ convivia testæ,
> Fictaque Cumana lubrica terra rota."

Fig. 2 is a large and elegantly formed vase of the lustrous red ware, ornamented in relief with scrolls; on the bottom of the interior is the potter's name, OF. VITAL., meaning Officinâ Vitalis: from the workshop of Vitalis. It was found in St. Martin's-le-Grand, August 1845. (*Geol. Mus. Coll. Chaffers*, 295.)

Fig. 2.



The most remarkable fact connected with this ware is its uniform colour wherever found, whether in France, Germany, or England, and this circumstance has caused considerable discussion as to the locality in which it was originally manufactured. M. Brongniart (*Traité des*

Arts Céramiques), speaking of it, says: This resemblance in respect to the texture, the density, and above all the colour of this ware in every country, is a sort of enigma difficult to solve in a satisfactory manner; for when we consider the number of places at a great distance from each other where it is discovered, and the difference of soil in each, the difficulty arises how the Roman potters could everywhere make a paste so exactly similar, with materials necessarily so different; for it cannot be supposed they would carry with them their paste for making these vessels. It may, however, be presumed that, choosing a spot where they could procure a clay, colourless, and adapted to furnish a paste sufficiently dense, they gave it the nasturtium red colour by introducing a proportion of red ochre.

Fig. 3 is a perfect bowl of Roman red ware, found at Cologne: design, a soldier in armour, with sword and shield, engaged in combat with a retiarius, holding on his left arm a net with a sword, and in his right hand a three-pronged spear. There is also a draped figure presenting a palm branch to an emperor seated on a curule chair. The subject of the retiarius armed with a net and three-pronged fork, fighting with a secutor (*Geol. Mus. Coll. Chaffers, E.* 204), frequently occurs on the red pottery found in England.

Fig. 3.

M. Brongniart mentions the discovery at Rheinzabern, a town in Alsace (Taberna Rheni), of several hundreds of fragments, as well as some moulds of a lion's head, a wild boar, &c., and a vase with figures and animals, with a border of the usual pattern of festoons and tassels, and potter's name, COBNERTVS.

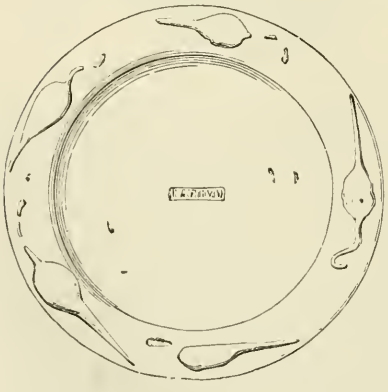
He also gives a plan of a kiln for the manufacture, as he supposes, of this red pottery at Heiligenberg, near Strasbourg, discovered by M. Schweighæuser, as well as sixteen moulds for making the vessels, but the patterns are not of the same character as the Samian, nor of so good a finish. The author had several of these terra-cotta moulds in his possession, discovered at Cologne, which are now in the British Museum.

The plan adopted by the Roman potters in Germany, where these moulds are discovered, is somewhat after this manner. Stamps, with handles either of bronze or baked clay, were modelled in relief with patterns, devices, and potter's names; these were employed to impress an incuse pattern on the interior of a general mould of soft clay, capable

of containing the vessel in one piece, the interior being first rounded smoothly into a perfect form by the lathe. The mould thus covered with the required pattern was fired, and became perfectly hard for future use. The moist paste, of which the vessel itself was to be made, was then pressed into the mould by hand, so as to obtain a perfect impression of all the minute details. The irregular surface of the interior was smoothed by being turned in the lathe (for the lathe-marks are always visible), while yet in a soft state, and before it was removed from the mould, thus preventing any injury which might otherwise happen to the ornamental vase by handling. Both the mould and vase inside it were then placed in the kiln and baked: the former, having been already fired, would not shrink, but act as a seggar to protect it from smoke and regulate the heat; the latter would necessarily shrink during the baking, and be easily removed when finished. The moulds would then be kept for future use. Dr. Fabroni, in his work on the Aretine Vases (*Storia degli Antichi Vasi Fittili Aretini*, Arezzo, 1840), gives a plate of some moulds for ornamenting the ware made at Arezzo, in one of which the bowl still remained, having been fired but not removed.

The plain red pateræ were simply turned in the lathe, and sometimes ornamented round the flat edge with ivy leaves laid on in *slip* of the same colour. In the annexed woodcut will be seen the potter's name, VRSVLVS, impressed across the centre, which is the usual position in the red ware; occasionally the name is found outside the vase. The names of the potters have so close an affinity with each other, whether found in Italy, Germany, France, or England, that we may reasonably infer they had one common origin, but where that locality was has not yet been satisfactorily ascertained. In England no kilns for making it have been discovered, but in France and Germany kilns have been found, and moulds also, which it had been supposed were used for the manufacture of this particular ware, but the evidence is not clear enough to affirm positively that it actually was so. The moulds hitherto discovered appear to be for the manufacture of a coarser description of pottery, and the ornaments certainly not of so high a finish; in fact, they are just such imitations as we should expect to find in a distant colony.

Fig. 4.



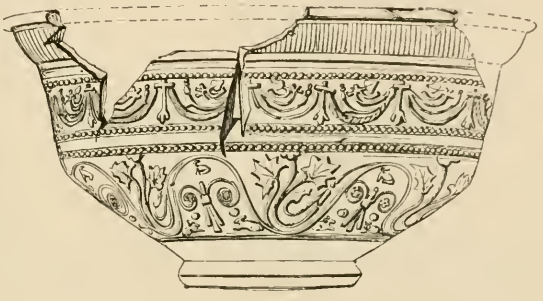
Mr. C. Roach Smith is of opinion that this elegant ware was made in Gaul and Germany, derived from the earlier and more artistic models of Italy, and finds among the names of the potters many which he

considers of Gaulish origin, as Dagodubnus, Dagomarus, Divicatus, Cobnertus, Tasconus, &c., whilst others are derived from a mixture of races; but the greater part are obviously Roman, as Severus, Albanus, Cassius, Atilianus, Censorinus, Domitianus, Felix, Vitalis, &c. Mr. C. Roach Smith (*Collectanea Antiqua*, vol. v. p. 157) records the discovery of a monument erected to the memory of the daughter of a Romano-Gaulish potter, whose name occurs on a vessel of this red ware found in London. It represents in relief a young girl holding a mirror and a basket of fruit; above her head is this inscription: D.M. AXVLA CINTVGENI FIGVLI FILIA. Axula, the daughter of Cintugenus the potter.

A long list of several hundred potters' names, including those formerly in the author's collection, is given in Mr. C. Roach Smith's *Illustrations of Roman London*, a work to which the reader is referred for more detailed information on this most interesting subject. (*Geol. Mus. Col. Chaffers*, 326.)

Fig. 5 is a large fragment of a Samian vase, 9½ in. in diameter, enriched with elegant scrolls and festoons. Potter's mark, OF. RVFINI; found in London.

Fig. 5.

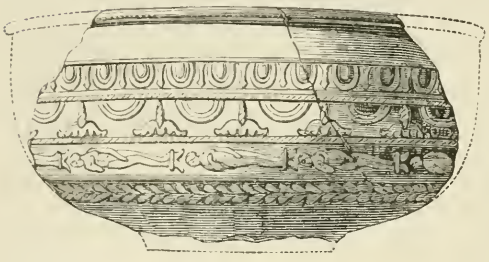


Some of the patterns with which this ware is decorated are exceedingly beautiful and interesting, illustrating the Roman mythology and the different games they were accustomed to celebrate: gladiatorial combats; conflicts between men and beasts in the arena; hunting subjects, and field-sports. On one fine fragment found in Lad Lane, London, is represented in the first compartment a seated figure drinking from the small end of a horn, held above his head; in the next are two male and female figures dancing, the one playing on the double pipe (tibiæ pares), the other holding a tambourine (tympanum) over her head; another figure is beating time to the music with the castanets (crumata) in his hands, and an instrument called the scabellum under one foot; another division exhibits two pigmies armed with spear, sword, and shield, attacking their inveterate enemies the cranes, who invaded their corn-fields; hounds and rabbits are introduced in another compartment. The patterns formed of the vine, its tendrils, leaves, and grapes, are tastefully grouped. On other vases are seen bas-reliefs of the heathen deities, Mars, Mercury, Apollo, Vulcan, Venus, &c.; some modelled from existing statues.

The vase (fig. 6) represents the Venus de Medicis, repeated, as a border; found at St. Mary-at-Hill, London, in 1845. (*Geol. Mus. Coll. Chaffers*, 328.)

In general the ornaments are moulded as before explained, but in some few instances the figures in relief appear to have been cast in a mould and carefully finished previous to their being affixed to the surface of the vase. Mr. C. Roach Smith gives a sketch of a beautiful specimen of this variety formerly in his collection. (*Illustrations of Roman London*, p. 97.)

Fig. 6.



Some fragments of vessels of precisely the same material, colour, and glaze have been discovered, having incuse patterns cut into the surface of the vase with great sharpness and skill, evidently by the lathe, as our cut glass of the present day; but no perfect example has yet been met with.

The general forms of the Samian ware are bowls and dishes, or pateræ, of various sizes and of considerable thickness, to bear the constant wear to which it was subjected in being repeatedly moved on and off the board at meals; unlike the Athenian vases, which were for ornament only, and the chief excellence of which consisted in their extreme lightness. Fig. 7 is a plain bowl of this red ware, nearly perfect, 9 inches in diameter; potter's mark TITIVS enclosed in a circle; found in Queen Street, City, 1850.

Fig. 7

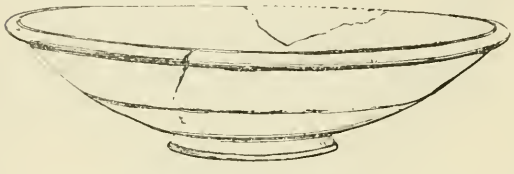


Fig. 8.

Drinking cups of the red lustrous ware are never found in England. The small open bowls may perhaps have been occasionally used to drink out of, but they would be inconvenient for the purpose. An elegant poculum with two handles, or small amphora, for passing round a table from one to another of the guests, is annexed, fig. 8; it is the red ware, ornamented in relief with a peacock amid ivy leaves laid on in *slip* of the same coloured paste, $7\frac{1}{2}$ in. high. Found at Cologne. (*Geol. Mus. Coll. Chaffers, E.* 204.)

The large ornamented bowls and plain pateræ were used to place the viands and substantial part of the repast in, while the small plain Samian cups of the same red ware were those described by ancient authors as the

salinum, or salt-cellar, and the *acetabulum*, or vinegar-cup, which were put on the board to dip the lettuce and viands into, or to hold occasionally pickles, sauces, or other condiments.

The acetabulum was used as a measure, as we should say *a tea-cup full*. The cyathus or ladle held one-twelfth of a sextarius or pint, the acetabulum one-eighth of a pint. The Romans divided the sextarius into twelve equal parts, called cyathi; therefore the cups were called sextantes, quadrantes, trientes, &c., according to the number of cyathi they contained. Fig. 9 is an acetabulum of the Samian ware, with potter's mark; found in London, 1849.

Fig. 9.

A circumstance connected with these cups may not be unworthy of notice, as it shows the antiquity of the "thimble-rig" of the present day. The use of the acetabulum for this purpose is distinctly mentioned; they placed three of these cups on a three-legged table, and underneath each were put pebbles, which were removed from one to the other by sleight of hand or abstracted altogether, to the great astonishment and amusement of the spectators, who found the stones under different cups from those which they expected. These persons were called acetabularii because they played with the acetabulum.

Aretium, in Italy, is one of the towns mentioned by Pliny as celebrated for the finer description of earthenware. Dr. Fabroni has published a work descriptive of this ware (*Storia degli Antichi Vasi Fittili Aretini*, Arezzo, 1840), which is altogether distinct from the lustrous red ware called Samian, differing both in colour and execution; the ware of Arezzo being of a darker red, and the reliefs, although, as before noticed, produced in the same manner, are of higher finish. The potter's names, too, are generally impressed in a sort of footprint, or else outside the vase.

Figs. 10 and 11 represent a cup of Aretine manufacture, found in London in 1841, with the maker's name impressed at the bottom; it has a sort of engine-turned pattern round the top. Isidore of Seville speaks of a red ware as being the manufacture of Aretium; the passage runs thus:

Fig. 10.

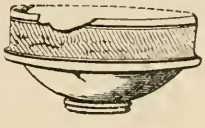


Fig. 11.

"Aretina vasa, ex Aretio municipio Italiæ, dicuntur ubi fiunt, sunt enim rubra. De quibus Sedulius—

'Rubra quod appositum testa ministrat olus.'

Samia vasa quidam putant ad oppido Samo Græciæ habere nomen, alii, dicunt cretam esse Italiæ, quæ non longe a Roma nascitur quæ Samia appellat."—(*Isidore*, 20—4.)

Here Isidore is doubtless speaking of two red wares, and even in his time (7th century) there appears to have been a difference of opinion as to the locality of the Samian ware; the quotation from Sedulius would not solely apply to the Arezzo ware, but to any dish of red colour.

The pattern round the top of the Aretine vases is evidently the *ovolo*, or egg and arrow decoration, similar to that depicted on Greek vases (vide *Hamilton*), but unlike the border on the Samian, which is formed of festoons of drapery, with a cord and tassel pendent between each, appearing somewhat similar at the first glance, but the difference being easily detected upon close inspection.

Figs. 12 and 13 represent a cup of red pottery of Arezzo; it exhibits the higher style of art employed in ornamenting this kind of ware in

Fig. 12.

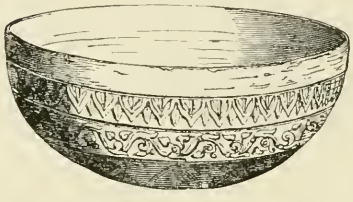


Fig. 13.

Roman Italy. The two views show the side and base of the cup; $2\frac{1}{2}$ inches high, 5 inches diameter.

The Samian vessels we have just described are so very superior to those which follow in texture, quality, glazing (*Geol. Mus. Coll. Chaffers*, 1028), and decoration, that we may liken them to fine porcelain as compared with coarse earthenware; they were of home manufacture, and although no kilns have been discovered in this country in which the red lustrous ware was manufactured, yet, on the other hand, several have been exhumed in which the more common description of vessels remained as placed by the Romano-British potters for baking, and the productions of each particular pottery may be recognised. Although these fictile vases are of common material, still a peculiar elegance of form may be observed in their outlines, and the ornamentation, though rude, has a good effect.

Upon the banks of the Medway, near the village of Upchurch, there was, in the time of the occupation of Britain by the Romans, a very extensive pottery. Along the shore for many miles may be observed

vast quantities of Roman ware in fragments; in fact, the mud or clay when the tide is out is found to be completely filled with Roman pottery. The pottery is of a fine and hard texture; its colour is usually a blue black, produced by baking it in the smoke of vegetable substances. The ornaments are simple but diversified; they appear to have been effected by means of a flat stick notched at the end, which was passed over the surface of the moist clay in parallel, zigzag, or crossed lines, leaving the pattern incuse. In some, the ornament consists of small dots or pellets encircling the vessel in squares, circles, and diamond patterns, which appear to have been stencilled on the surface, usually of a different colour to the body of the ware, but mostly white. Some of the vessels found here are of a red colour, bottle-shaped, having been subjected to a greater degree of heat in the burning.

Fig. 14 is a globular vase of reddish paste with black glaze; the pattern is formed of stencilled dots; it was found in Queen Street, Cheapside, June 1850, and is probably from the Upchurch manufactory.

There is another description of ware, which is, no doubt, of native manufacture, but scarce and seldom found entire; it is of a light brown

Fig. 14.

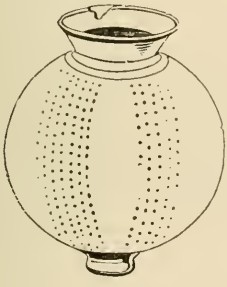
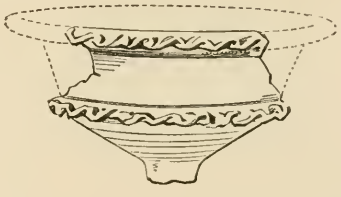


Fig. 15.



or ash-coloured clay, with crinkled ornament in relief round the edges and unglazed. Fig. 15 shows the usual form of this singular kind of pottery; the pattern is made with a tool; it was found in St. Martin's-le-Grand, October 1845.

A more ornamental kind of drinking cup was made at Castor, in Northamptonshire. The discoveries of Mr. Artis in that neighbourhood revealed quantities of this ware in the kilns, as placed by the potters for baking. This gentleman traced the potteries to an extent of upwards of twenty miles on the banks of the Nen (see *Artis' Durobrivæ of Antoninus Identified and Illustrated*). These vessels are ornamented in relief with hunting subjects, representations of fishes, scrolls, foliage, and human figures; the mode of operation seems to have been by means of sharp and blunt skewer implements and a *slip* of suitable consistency. These implements were of two kinds, one thick enough to carry sufficient

slip for the head, neck, and body of animals, and another small enough to delineate the details, as the tongue, eye, lower jaws, legs, and tail. There appears to have been no retouching after the *slip* trailed from the implement. These vessels were glazed after the figures were laid on, which are usually of a different colour to the body of the ware, as white on a light brown or chocolate ground. (*Geol. Mus. Coll. Chaffers*, 234 *and* 707.)

Fig. 16 is a poculum of the Castor ware of white paste, dark brown glaze with a metalloid lustre, representing hounds hunting a stag, laid on in slip after the vase was turned, and then glazed; a sort of engine-turned tool-work is seen at the bottom; height 4½ inches; found in Cateaton Street, London, January 1845.

Another elegant drinking cup of the Castor ware is annexed, fig. 17. It is 8 inches high: yellowish brown paste. The glaze on the largest upper portion is black, with the scroll ornament in *slip* of a white pipe-

Fig. 16.

Fig. 17.

clay; it has two bands of tool-work made before glazing; the stem of the vase has a red glaze; found at Winchester. Some others of a higher artistic order, with subjects from the heathen mythology, have been found; one at Bedford Purlieus, by Mr. Artis, had a representation of Hercules delivering Hesione from the monster; another at Colchester with a hunting subject, two gladiators and two men leading a bear. These all have their names written over their heads, and are wonderfully well done, considering they are laid on in slip with a sort of skewer and not moulded (*Geol. Mus. Coll. Chaffers, E.* 214 *and* 219.)

This kind of pottery has been occasionally discovered in Holland and Germany, where they were perhaps imported from England. Fig. 18 is introduced for comparison; it was found on the banks of the Rhine;

it is $4\frac{1}{2}$ inches high, of a white paste covered with a metalloid glaze, representing dogs chasing a deer, worked in slip or *barbotine* in the way before mentioned. A drinking cup of another pattern, but of similar ware to that found at Castor, is here given, fig. 19. It is $5\frac{3}{4}$ inches high, of a white body covered with a red glaze; the mode of ornamentation is pleasing, and appears as if obtained by overlapping cut pieces of

Fig. 18.

Fig. 19.

clay before glazing. The usual form of the wine cups will be seen from the foregoing specimens; they are almost invariably smaller at bottom than top, and many, formerly in the author's possession, which are now in the British Museum, have short convivial words laid on in relief, as IMPLE, REPLE, BIBE, VIVAS, AVE, DA VINUM, VITA, &c.; they contain about half a pint of liquid; others again are so pointed as not to be able to stand on a table, but must when once filled be emptied of their contents.

Fig. 20 is a vase or cup $4\frac{1}{2}$ inches high, of greyish white body and black glaze. The pattern is formed of small bosses laid on in white slip, after turning, and before glazing and firing. (*Geol. Mus. Coll. Chaffers, E.* 221.)

Fig. 20.

There are many other places in England where kilns for making pottery have been discovered. Mr. J. Conyers, an antiquary, met with some in digging foundations north-west of St. Paul's in 1677; he states the depth to have been 26 feet, and gives sketches of the urns found in them (*Sloane MSS.*, 958, fol. 105); there were also lamps, bottles, and urns of the coarser sort. Remains of extensive potteries have been found in the western district of the New Forest, in Hampshire. (*Archæologia*, vol. xxxv.)

Fig. 21 is a drinking cup, 6 inches high, of red clay, covered with a blackish glaze, the red tint being seen through it; the sides are compressed into seven compartments, and a pattern in bands produced by

tool-marks after turning on the lathe. Found in Lothbury, 1847. (*Geol. Mus. Coll. Chaffers*, 173, *and E.* 90.)

Fig. 22 is a small bottle, $6\frac{3}{4}$ inches high, of yellowish white body, painted in black in the manner shown; from Castor, 1826.

Fig. 21.

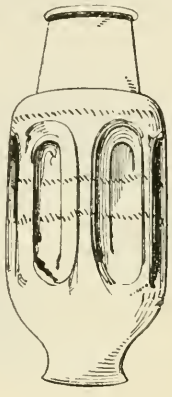


Fig. 22.

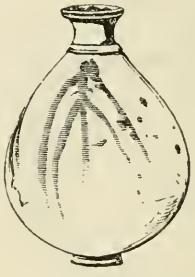
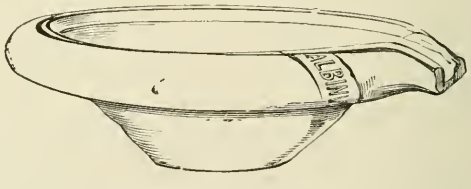


Fig. 23 is a small vase of unglazed brownish red pottery; found in London. (*Geol. Mus. Coll. Chaffers*, 119.)

Among the culinary utensils used by the Romans in this country was a broad shallow vessel termed a mortarium; it had on the bottom of the interior sharp angular pebbles embedded in the ware, for the purpose of triturating vegetable substances, or bruising them with liquids, being provided with a spout to pour off the mixture when rubbed to the required consistency; it had a broad rim, which turned over outwards about half way, apparently for the purpose of concentrating the heat

Fig. 23.

Fig. 24.



round the vessel when placed upon the fire; on this rim is generally found the name of the potter. These mortaria are exceedingly numerous, not only in London, but in other parts of England, wherever Roman buildings have been discovered; at Headington, near Oxford, Mr. Llewellyn Jewitt found fragments of at least two hundred of them. They vary in size from 7 inches to nearly 2 feet in diameter, and are about 5 inches deep; most of them, when found, give evidence of great wear, having generally a hole rubbed through the bottom.

Fig. 24 is a mortarium, $10\frac{3}{4}$ inches diameter, of light brown ware,

unglazed; the potter's mark, ALBINVS, may be observed stamped upon the rim. It was found in Smithfield in April 1844.

Mortaria are sometimes found of the red lustrous ware called Samian; these are provided with spouts of lions' heads or masks, through which the liquor was poured, and the grains of hard stone forced into the paste inside it as usual, for the purpose of trituration. (*Geol. Mus. Coll. Chaffers*, 380 *and* 631.)

Fig. 25 is of this red ware, and bears the potter's name VLIGGI, M., or Manû; made by the hand of the potter Uliggus; it was found in London. The next cut, fig. 26, is a fragment of a vessel of uncommon

Fig. 25.

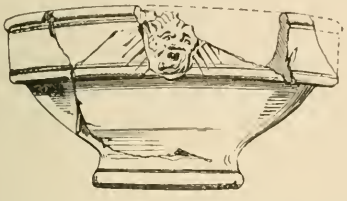
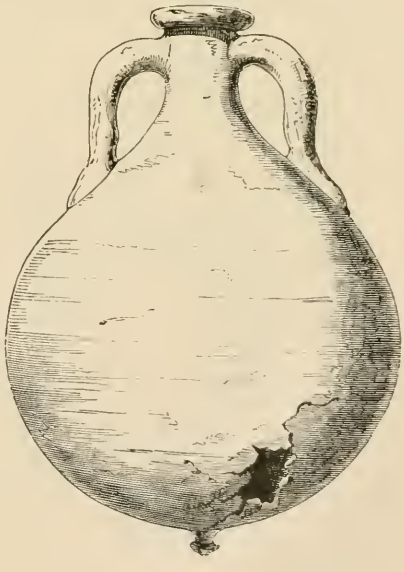


Fig. 26.

external form, of the red lustrous ware, for heating liquids, with a broad projecting belt turned downwards to concentrate the heat round the bottom of the pan; found in London.

Large amphoræ have been discovered, capable of holding ten or twelve gallons, mostly in fragments; they were in general use for storing wine, oil, or other liquids. Two of them were found perfect in an excavation in Aldermanbury, one of which came into the author's possession, and is now in the Jermyn Street Museum. It is 2 ft. 9 in. high, its largest diameter 2 ft.; it is of a very thick light brown clay, and unglazed, the form as annexed (fig. 27). (*Geol. Mus. Coll. Chaffers*, 989.)

Fig. 27.



These large vessels were frequently used to contain funereal deposits, the upper part being cut off and fitted on again as a cover; glass cinerary urns, filled with charred bones collected from the funeral pyre, are found within them. In the Charles's Museum at Maidstone are two of these, discovered in a walled cemetery at Lockham Wood, and others were recently exhumed at Colchester, containing similar deposits, now in the Museum at Colchester Castle.

Smaller amphoræ are common amongst remains of Roman domestic vessels found in the metropolis, some of elegant forms. Fig. 28 was found

Fig. 28.

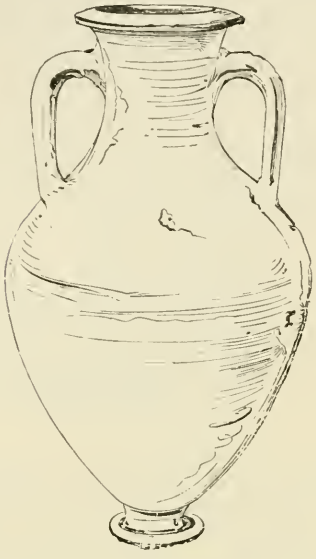
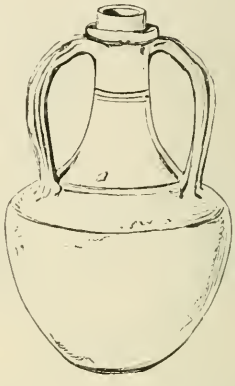


Fig. 29.



in digging the foundation of London Bridge; it is 17 inches high, and unglazed. (*Geol. Mus. Coll. Chaffers*, 135 *and* 718.)

Fig. 29, another amphora-formed vessel of a light red ware, was found

Fig. 30.

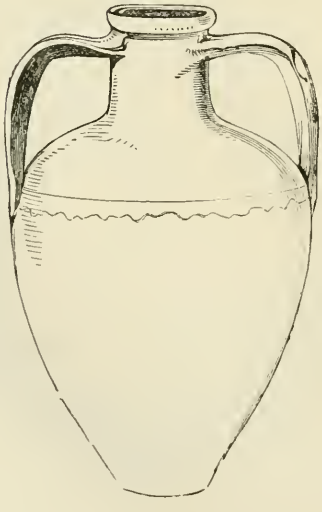
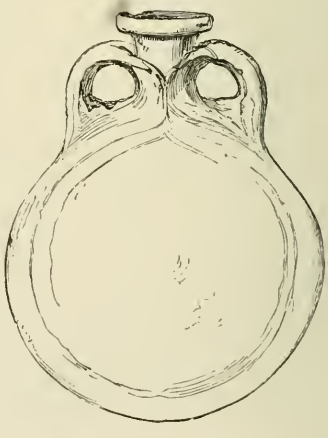


Fig. 31.



in Cannon Street, London; and fig. 30, also of a red body, painted with a zigzag band round the upper part, is from Old Broad Street. Fig. 31 is a

small flattened amphora, used to carry at the side, suspended by the handles round the neck: it is unglazed, with red markings round the sides; found in Moorgate Street in 1835. (*Geol. Mus. Coll. Chaffers, 962 and 713.*)

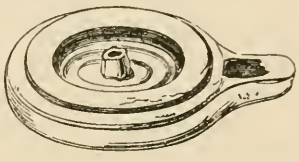
The lamps found in England are seldom of bronze, but almost invariably of terra-cotta, with small projections at the sides instead of handles; they were usually placed upon flat earthenware trays, with

Fig. 32.

Fig. 33.

upright ridges and handles, into which they fitted, and were thus carried about. These lamps are, with few exceptions, of a rude character, being mostly without ornaments or potters' names. Figs. 32 and 33 are specimens of the ordinary lamp, the former found in Queen Street, Cheapside, the latter in Lad Lane, in 1842. (*Geol. Mus. Coll. Chaffers, 237, 255, and 249.*) Fig. 34 has a hole through its centre for placing on a point; it is of black glaze ornamented with red bands, found in London.

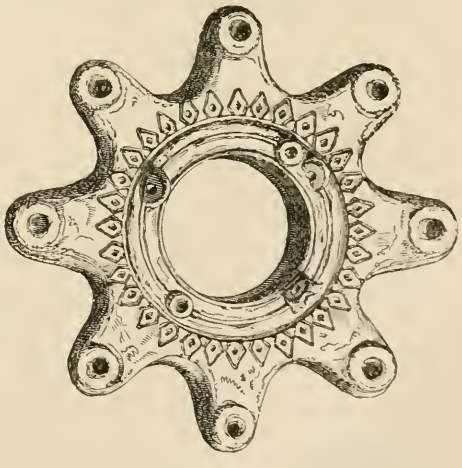
Fig. 34.



Sometimes they are found with two or more burners; these larger lamps were suspended from the top of a high tripod or stand with a very long stem. (*Geol. Mus. Coll. Chaffers, E. 222.*)

Fig. 35 has eight burners, and is provided with three small loops on the inner circle; it was suspended by small bronze chains; it is of a reddish clay, $7\frac{1}{2}$ inches diameter; discovered at Cologne.

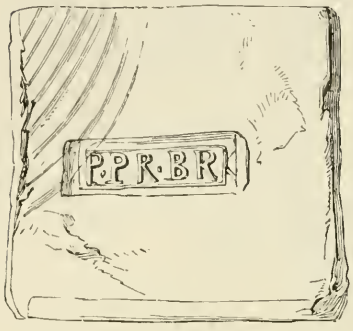
Fig. 35.



Tiles were made of a red clay, very compact and well fired, and moreover extremely durable; for those made upwards of 1500 years since are as firm at the present day as when first made. Bonding tiles were used to bind the courses of stone firmly together, and in the walls of Roman buildings we usually find several courses of Kentish rag or other stone, and then a double row of these bonding tiles. They were also used to form the arches over doors and windows. One of these tiles in the author's possession measures $15\frac{6}{10}$ inches in length, $10\frac{4}{10}$

inches in breadth, and $1\frac{4}{10}$ of an inch in thickness. They are generally marked with semicircles at one of their ends. The hypocaust tiles are square, and were used for constructing the pillars which supported the floor above the hypocaust, and between which the flames of the furnace permeated. They are frequently stamped with the name of the legion or cohort which was at the time stationed at Londinium. Fig. 36 is a hypocaust tile, inscribed P.PR.BR. : it was taken from a Roman building in Queen Street, Cheapside, in 1850: size $7\frac{3}{4}$ inches square. (*Geol. Mus. Coll. Chaffers*, 745.)

Fig. 36.



Flue-tiles are of various dimensions, but usually quadrilateral, long and hollow, with lateral apertures for the heated air to pass through. They were placed one upon another, end to end, along the inner sides of the walls, to convey hot air from the hypocaust to distant rooms. They are generally ornamented with incuse patterns of geometrical figures, and diagonal or wavy lines, the object of which was to make the cement adhere more firmly. (*Geol. Mus. Coll. Chaffers*, 117.)

Fig. 37 was discovered in London in August 1846. Large quantities of tubular draining-tiles have been discovered in and about London, fitting into each other, and cemented, as at the present day. Roof-tiles

Fig. 37.

were made with longitudinal edges turned upwards; these, when placed side by side, were fastened together by semi-cylindrical tiles, larger at the lower end, which overlapped the narrow end of that placed next to it.

Fig. 38.

Cinerary urns are more frequently found without the city walls: the usual form is like that annexed. Fig. 38 contained bones, charcoal, and wood ashes. Another vase, found with this by the author in Wells Street, Jewin Street, a few yards from the circular bastion of the old Roman wall (which may still be seen in Cripplegate Churchyard), contained about seventy silver denarii, ranging from the Emperor Galba to the Empress Faustina

Senior. They were all well preserved; those of the early Emperors were slightly worn from circulation, but the later coins of Antonius Pius and Faustina seemed fresh from the die; from which circumstance we may infer that they were buried in the reign of Faustina, A.D. 140.—Vide *British Archæological Journal*, v. ii. p. 272.

The next illustration (fig. 39) is a Roman terra-cotta figure of a boy on horseback; another, found by the author, was a rattle in form of a

Fig. 39.

Fig. 40.

helmeted head. Clay statuettes are also discovered of heathen deities, but the penates are usually of bronze. Another terra-cotta figure of a child (No. 40) is of much better work than the preceding: the drapery hangs in graceful folds round the upper part of the figure. This was found also in the metropolis. (*Geol. Mus. Coll. Chaffers*, 715 *and* 250.)

PART III.

Mediæval Earthenware Vessels.

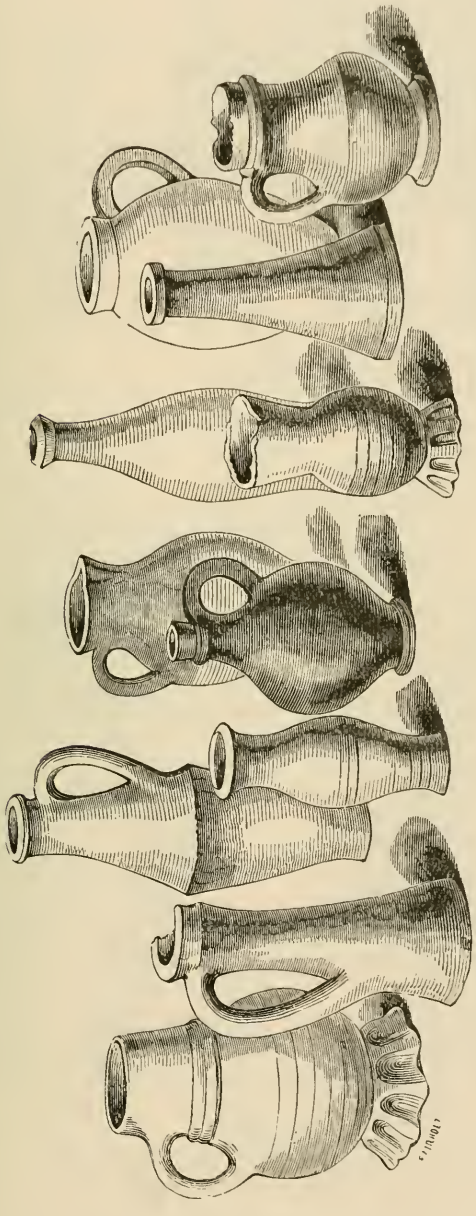
FROM the seventh to the fifteenth century, a period of nearly eight hundred years, but few examples of pottery that can with certainty be appropriated have been handed down to us; and when they do occasionally appear in the excavations in and about the metropolis, they possess so few distinctive characteristics, that it is almost vain our attempting to identify them with any particular century within this wide range. We will, however, endeavour to clear up a portion of the mystery which has hitherto enveloped these mediæval earthenware vessels. It must be remarked that we are to consider them merely in regard to their utility and domestic economy, and not to their elegance of form or fineness of material; for in those respects they present a lamentable decline from the Greek and Roman periods, when even vessels of the coarsest clay had a pleasing effect. We do not, therefore, speak of them as works of art, but as of homely manufacture and for domestic use, which, from their fragile nature and comparative insignificance as to value, have in few instances withstood the shock of time, or been thought worthy of preservation. These fictile vessels are extremely rare, and it is a matter of considerable difficulty to appropriate them to their particular era; it is only by comparison that we are likely to arrive at any satisfactory result.

As a reference to the Norman and early English manuscripts will materially assist us in our inquiries, a few of the more striking forms of

Norman earthen cups are selected from various manuscripts,* which, by comparison with many of those hereafter engraved, will enable us to identify them as belonging to that period.

Fig. 41.

MEDIÆVAL EARTHEN VESSELS FOUND IN LONDON. (*Coll. Chaffers.*)

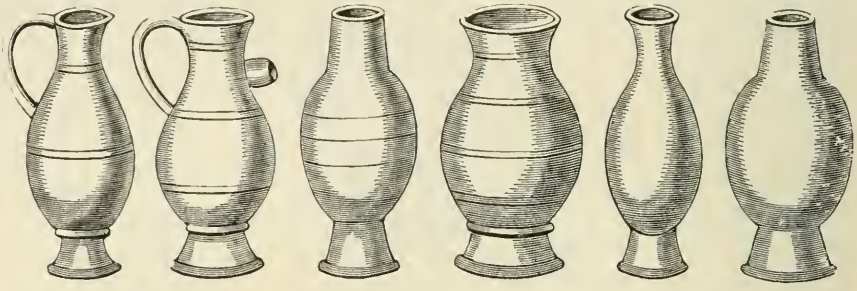


1. A wide-mouthed jug of brown earth, glazed all over, the foot ornamented with indentations—6 inches high.
2. Jug of reddish brown earth, of rude manufacture, unglazed—6 inches high.
3. Jug of yellow clay, glaze of the same colour on the upper part—8 inches high.
4. Pot of reddish earth, unglazed—5 inches high.
5. Jug of light-coloured clay, glazed on the upper part—6 inches high.
6. Bottle of slate-coloured glaze—5½ inches high.
7. Pot of red earth, unglazed—7 inches high.
8. Pot of yellowish earth—5 inches high.
9. Jug of cream-coloured clay, yellow glaze mottled with green on the upper part—6 inches high.
10. Straight-sided vessel of yellow earth, slightly glazed—6 inches high.
11. Jug of yellowish clay, with green glaze on the upper portion—5 inches high.

* Strutt's "Horda Ang."

A point that requires investigation is the glazing on these vessels, and when it is probable this mode of application, either as a means of decoration or utility, was revived, if it were ever entirely lost? The green glaze appears to have been intended more for use than ornament,

Fig. 42.



as it seldom covers the entire surface of the vessel, but only round the inside of the lip and upper portion of the exterior, where the liquids would come in immediate contact, or might be spilt over; this could not result from accident or decay. Imperfections or blemishes in the ware are generally covered over with a spot of glaze.

Fig. 43.

Fig. 44.

It is surprising the great depth at which these fictile vessels with a light green mottled glaze have been found in excavations; in some instances they have been discovered mixed with Roman remains. Fig. 43 is a water-pitcher, with mottled green glaze on the upper part; it is

MEDIÆVAL EARTHEN VESSELS FOUND IN LONDON. (*Coll. Chaffers.*)

12 13 14 15 16 17 18 19

Fig. 45.

12. Pitcher with narrow neck, the lower part coloured black, above of yellow green glaze—holds three quarts.
13. Vase of light brown earth, unglazed—8 inches high.
14. Early unglazed jug, with straight sides, of cream-coloured earth, holds three pints—11 inches high.
15. Ale pot, covered with black glaze, having two handles, placed close to each other for the convenience of passing round a table, holds about a quart—11½ inches high.
16. Vessel of Norman form, covered entirely with black glaze—11½ inches high.
17. Jug of reddish-brown earth and dark-green glaze, with touches of yellow, partially applied in a wavy or festoon pattern—7½ inches high.
18. Large water pitcher of brown clay, unglazed, holds ten pints—10¾ inches high.
19. Pitcher of brown earth, unglazed, holds a quart—8 inches high.

C

ten inches high, and was discovered at a depth of twelve or fourteen feet, in Queen Street, Cheapside, in August 1842. (*Coll. Chaffers.*) Vessels of similar form are represented in an illuminated manuscript of the eleventh century (*Cotton MSS., Nero, C.* IV.), where servants are taking pitchers from the cupboard, filling them with water, and carrying it to the Saviour to be changed into wine, at the marriage at Cana. Mr. Wellbeloved, in his *Eburacum*, says, that with undoubted remains of Roman earthenware he frequently found fragments and entire vessels of a coarse sort, generally of a yellowish white clay, with a strong glaze of various shades of green, and adduces several instances; he states, that at Carlisle, fifteen feet below the surface, and beneath several fragments of Samian ware, were discovered two ancient pitchers, which inclined him to regard them as the work of Roman potters. Without admitting these pitchers to be Roman, these circumstances tend to prove the great antiquity of the particular sort of glazing in question, and that it was used much earlier than has been supposed. An Etruscan or Roman lagena here given, with one handle, is evidence in favour of that opinion. The mouth of this jug is pinched at the sides into the shape of a leaf, forming a spout for the liquor to be poured off in a small stream; the front is ornamented by lines (cut with some sharp instrument), representing a fish, the fins of which are coloured with a green glaze, as also the lip and the wavy pattern which runs down from the top to the bottom; the ground is of a black glaze. A Roman cinerary urn, found in Queen Street, Cheapside, in 1842, had on the inner surface of the mouth a green glaze, and a spot or two on the exterior, as though some had been accidentally spilt; and a Roman lamp, the inner part of which is evenly and brilliantly glazed of a green colour, the outside having been so originally, but now partially rubbed off. To the latter two it may be urged, that this appearance was the result of vitrification, caused by intense heat; and such may perhaps have been the fact: but the jug is more conclusive, as it is very improbable (even supposing it to have been subjected to a great heat) that it should be coloured in a pattern.

Fig. 46 is a very early specimen of a pilgrim's bottle, partaking much of the form of the short and flat Roman amphora, No. 31, before given. It is of cream-coloured ware, unglazed, 10 inches high. The two sides of this bottle are separately turned and joined together in the line of the two handles. Found in Cannon Street, 1851. (*Geol. Mus. Coll. Chaffers, F.* 1.)

Fig. 47 is a tall early English jug of the Norman form; it is of light-coloured clay, partially covered with a yellow glaze, quite perfect, and of large capacity, being 16½ inches high; found in Cannon Street, 1853.

Fig. 48, a jug, 8 inches high; cream-colour body, upper part covered with transparent glaze spotted with black; found at London Wall, 1844.

A jug of this form was discovered in Friday Street with pennies of Henry III. and Edward I.; its date may therefore be assigned to the

Fig. 46.

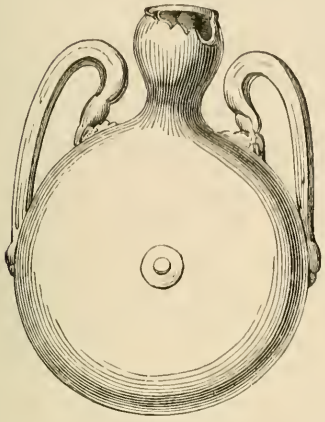
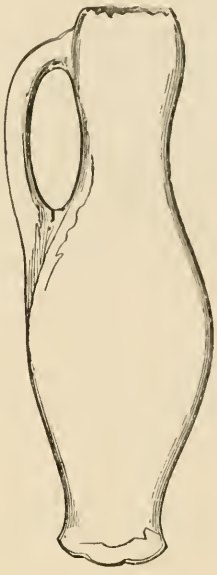


Fig. 47.



latter part of the thirteenth century. (See *C. R. Smith's Catalogue of London Antiquities*, p. 114.)

Fig. 49, a costril, 10 inches high, with two projections on each side,

Fig. 48.

Fig. 49.

pierced for passing a cord or strap, for suspension, like a pilgrim's bottle; red body, glazed in a marble pattern with white and red; found in London, August 1850. (*Geol. Mus. Coll. Chaffers, F.* 6, 10, 20.)

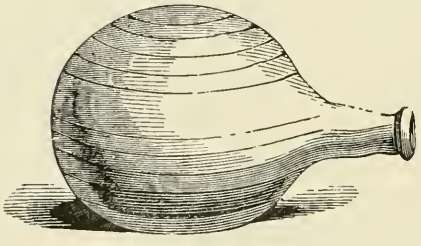
The gourd, pumpkin, cocoa-nut, and other fruits with a hard rind or shell, were undoubtedly the most primitive vessels, being naturally formed ready for use; and most of the forms of the fictile ware are derivable from this source. It would be an interesting task to pursue this subject further. We should probably find, that in those countries where a particular fruit was most abundant, the fictile vessels would partake of its figure and ornamentation. The gourd and cocoa-nut were in common use in England; there are frequent allusions to them. "A standing gilt nut" is mentioned in the will of Sir Thomas Lyttleton, A.D. 1480, and in certain inventories of Wolsey, Queen Elizabeth, &c. In Chaucer (*Canterbury Tales*), the manciple says to the cook—

"I have here in my *gourd* a draught of win."

In the "Comptes Royaux de France," 1391, we read, "Pour ij seaux et j *courge* ferrez, pour porter l'eaue es chambres de Madame Ysabel et Madame Iohanne de France xs.;" and in the inventory of Margaret of Austria, 1524, "Deux grosses pommes et ung concombre de terre cuyte, paincts."

The annexed cut represents a gourd-shaped bottle of brown earth, unglazed; perhaps a costril, used by travellers to carry liquids; it is slightly flattened on one of its sides to prevent it rolling, but cannot be placed in an upright position.

Fig. 50.



The pomegranate and pine-apple were favourite objects of imitation for cups; many of which, from their expensive workmanship, having withstood the general wreck consequent upon the change of fashion. The following is a description of one presented to Queen Elizabeth: "A cuppe of silver guilt, shutting and opening in the middest, pomegranade fashion, the handle being a wheat eare." In like manner, other natural productions, such as horns of beasts, eggs of ostriches, shells, &c., were formed into drinking cups, and were the types of earthenware vessels, which partook more or less of their form.

From the recent examination of Saxon graves, much valuable information has been gained for the historian and antiquary with regard to the manners and customs of that people. The earthen vessels which have been discovered are generally of a very rude character, with some few exceptions; but this is not the case with the glass cups, which possess a degree of elegance in their form and design. The late Mr. Rolfe of Sandwich had one in his possession, discovered in a Saxon grave

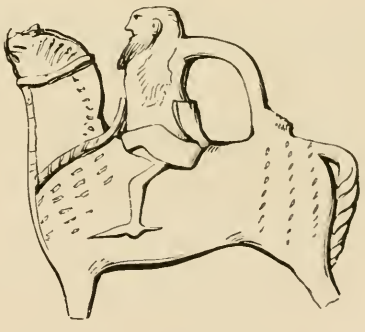
near Ramsgate,* and a similar specimen was found by Mr. Dennet in the Isle of Wight.† One peculiarity of these glasses is, that they cannot be placed upright upon the table, but must be held in the hand until emptied of their contents; they seem to partake of the character of the horn in their elongated and pointed form.

The descriptive notices of earthenware vessels by which they can be identified, or from which we can ascertain the name of any particular form, are very scanty. Earthen bowls and dishes were, no doubt, common; but we rarely meet with notices of them; for, by reason of their comparative insignificance, they were seldom enumerated or described in inventories. Bowls are frequently alluded to without mentioning the material of which they were made; earthen pitchers and pots were in very general use amongst all classes during the Middle Ages.

In the payments of the executors of Eleanor, wife of Edward I., in the thirteenth century, is the following entry:—"Item, Julianæ *La Potere*, pro ccc. *picheriis* viijs. *vid.*" And in the same document we have a record of the payment: "Item Johanni *Le Squeler*‡ pro M^{le} et D. discis, tot platellis, tot salseriis, et cccc. *chiphis* xlijs."

Some earthenware vessels have been discovered in England, which, although of a rude character, have certain peculiarities enabling us to appropriate them to their approximate date. The glazed earthenware pitcher, fig. 51, was found in making an excavation at Lewes: it is in the form of a mounted knight, and is 10 inches high by 11½ inches long; its capacity is about a quart, and has evidently been used to contain liquids, which could be introduced at the crupper of the horse and discharged through the mouth, while the hole at the top of the rider's head served as a vent. The figure has a flowing beard, long-toed chausses and prycke spur of the early part of the thirteenth century, for which abundant authorities will be found from Henry III. to the earlier part of Edward I. The vessel was originally covered with a coarse green glaze, much of which has been worn away by use; the horse's legs were probably never longer

Fig. 51



* "Archæological Album," by Thomas Wright, Esq., p. 207.

† "Transactions of the British Archæological Association at the Winchester Congress," p. 152.

‡ The *squeler* was a seller of *esquelles*, from the French word *écuelle*, a porringer, dish, or basin. Hence, the department in large establishments where these vessels were kept and cleaned was termed a *sqwellery* (scullery).

than they are now. It is in the possession of Mr. W. Figg, of Lewes.*

The next illustration, fig. 52, represents a curious early English jug of the fourteenth century, found in an excavation in Cateaton Street in 1841, belonging to Mr. A. C. Kirkman.† It is also of earthenware, entirely covered with a coarse green glaze; its capacity is equivalent to about a quarter of a pint; under the lip is a face, the resemblance of which to the heads represented on the English coins of the three first Edwards is too obvious to escape attention; and when it was shown to Sir Samuel Meyrick, he at once pointed out the reverse curls of the beard as the fashion in the time of Edward II., and referred to the effigy of that King figured in Stothard's *Monumental Effigies*, in corroboration of this opinion. In the Salisbury Museum is a vessel of greenish glaze, in the form of a mounted knight, with pear-shaped shield, cylindrical helmet and prick spur, of the end of the twelfth century; and in the Scarborough Museum are several rude vessels of the same date, in forms of animals. Specimens of fictile vessels of the Mediæval period are extremely rare, and although the fabrication of such as have hitherto been brought to light is rude and coarse, they possess a high degree of interest, from the circumstance of their representing, for the most part, something the artist was accustomed to see and imitate to the best of his ability: this is evidently the case with these two specimens.

Fig. 52.

In the fourteenth, fifteenth, and sixteenth centuries, jugs were very commonly ornamented with heads beneath the lips or spouts; we have given an illustration of one of the fourteenth century, and the Bellarmines of the sixteenth will presently be spoken of; an allusion to a similar vessel, from an inventory of the Duke of Burgundy in 1467, is here quoted, which was sufficiently valued to be mounted in silver and gilt:—

"Ung hault *goblet de terre*, ouvré et chiqueté à ung visaige d'un heremite, garny au dessus et au dessoubs d'argent doré, et le couvercle aussi d'argent doré."

A very interesting discovery was made at Lincoln of some terra-cotta moulds which had been used by a potter of the fourteenth century

* "Brit. Arch. Association Journal," vol. ii. p. 343. † Ibid., vol. iii. p. 63.

for impressing these ornamental heads on the glazed jugs of the time; they were found with numerous fragments of pottery near the remains of a kiln. From the head-dresses and disposition of the hair and beard they evidently belong to the reign of Edward III. The mode in which these heads were applied is shown by an impressed fragment of glazed ware found with them; they are in the collection of Mr. Arthur Trollope at Lincoln.

In the *Manners and Household Expenses* of Sir John Howard, 1466, there occurs the following entry: "Wateken bocher of Stoke delyverd of my mony to on of the *poteres* of Horkesley ivs. vi*d.* to pay hemselfe and is felawes for xi dosen potes."

The *Household Book* of the Earl of Northumberland, in 1512, gives us a pretty correct idea of the manner of living at the beginning of the sixteenth century, which, for such a noble family, astonishes us at the humble and unostentatious display made at the table; hence, it appears that *treen*, or wooden trenchers and pots of earth, were commonly used at the tables of the dependants. The former were not easily to be broken; but the case was different with the earthen pots, which, from their fragile nature, were, it seems, a continual source of expense; it was therefore ordered that—"Whereas *erthyn potts* be bought that *ledder potts* be bought for them for serving of lyveries and meallys in my lord's hous."

Estienne Perlin, in his *Description des Royaulmes d'Angleterre et d'Ecosse*, published in Paris in 1558, says: "The English drink beer, not out of glasses, but from earthen pots, the covers and handles made of silver for the rich. The middle classes mount theirs in tin; the poorer sort use beer pots made of wood."

Harrison,* who wrote about the year 1579, gives us an account of the earthen pots which were in use in his time; he says: "As for drinke, it is usually filled in pots, goblets, jugs, bols of silver in noblemen's houses, also in fine Venice glasses of all forms, and for want of these elsewhere in *pots of earth* of sundrie colours and moulds, whereof many are garnished with silver, or at the leastwise in pewter."

In the books of the Drapers' Company † there is a description of an election feast in the year 1522, where, after describing the order in which they sate, and other matters, goes on to inform us that—"At the said high board were salvers of bread, pears, and filberds, placed upon the tables before they sat down; as also *green pots* of ale and wine, with ashen cups set before them at every mess; but they had gilt cups for red wine and ipocras." The green pots here mentioned were doubtless earthenware pitchers ornamented with a green glaze; for we read in the Losely MSS. (*Kempe*, p. 300), that in the sixteenth century "the gentle-

* "Description of England," Book II. cap. 6. † Herbert, vol. i. p. 442.

men of the Temple drank out of *green* earthen pots made from a *white clay* found at Farnham Park."

An English *costril*, or flat round bottle, of the time of Henry VIII., with four loops, made of a fine description of pottery, and covered with a bright green glaze, was found in London, and formed part of Mr. Roach Smith's collection now in the British Museum; it is ornamented in relief on one side with the royal arms (England and France quarterly) within a double rose, surrounded with the garter and surmounted by a crown; the supporters are a dragon and a greyhound, and the inscription, "DNE SALVUM FAC REGEM REGINAM ET REGNUM." On the reverse side of the bottle are four medallions, one contains a heart and three daisies, with the motto "LEAL," another the monogram "I.H.S," and the others radiated ornaments; from the mottoes and supporters it is clearly of the reign of Henry VIII.

Pepys in his *Diary* (29th October 1663)—being present at the Lord Mayor's dinner—says: "I sat at the merchant strangers' table, where ten good dishes to a mess, with plenty of wine of all sorts; but it was very unpleasing that we had no napkins nor change of trenchers, and drunk out of earthen pitchers and wooden dishes (cups)."

From these quotations, it appears probable that pitchers and large pots were usually made of earth and leather; while the cups or dishes, out of which the liquor was drunk, were of ash; or sometimes, among the more opulent, from cups or tankards of silver.

> "His cupboard's head six earthen pitchers graced,
> Beneath them was his trusty tankard placed."—*Dryden's Juvenal.*

In the orders and regulations for the royal household of Edward IV.,* "The orders for the picher house" are—"The butler *for the monthe* delyverythe nightly, at the buttery barre for the kynge for *all nyght;* with the ale in *new ashen cuppes* and two other for the watche, which of ryghte should be delyvered againe at the cupborde in the mornynge *with the pottes* to serve men of worshippe in the halle; when other men of worshippe bring to this office theyre old soyled *cuppes of ayshe,* to have new." And again, in the *Expenses* of Sir John Howard,† in the fifteenth century: "Item, paid to a nother *turnere* for ij*c* drynkng bolles, viijs."

We have before observed, that although earthenware is frequently found, and was made, in England at a very early period in the form of pitchers, jugs, and occasionally drinking cups, yet it does not appear to have been applied to the fabrication of plates. The Romans had their pateræ as well as bowls for use at their tables, usually of the fine red ware called Samian, but we rarely find them amongst the *débris* of table

* "Liber Niger," p. 78. † "Manners and Expenses of England," p. 527.

ware of the Middle Ages. Thin plates, of such earthenware as the jugs were made of previous to the sixteenth century, would be liable to break with the least violence, and some more durable material would be selected, as metal or wood, and we accordingly find the latter in vogue for ordinary purposes. In the houses of the nobility these were of gold or silver, as now; but trenchers of wood were in general use among all classes. In the *Dictionary of John de Garlandia*, A.D. 1080, they are described "ROTUNDALIA, *gallice* taillieurs (trencheurs) et dicuntur a rotunditate." These plates were so called because they contained the *tranche* or slice of bread on which the meat was placed by the *ecuyer trenchant*, or carver, and passed to the guests. Instructions are given in the *Menagier de Paris*, 1393, and in the *Boke of Kervying*, as to the manner of cutting the bread; the latter says what the duty of the *butler* and *panter* is: "Ye must have three pantry knives, one to square trencher loaves, another to be a *chippere*, the third shall be sharp to smooth *trenchers;* then chyppe your sovereign's bread hot, and all other bread let it be a day old, household bread three days old, trencher bread four days old." In the same book much stress is laid upon the cutting of bread into *trenchers* or slices, in the placing of which the estimation of the guest was to be borne in mind; a person of high degree had five, another of lower station four, and so on.

The price of these wooden trenchers was about four shillings the hundred. In the *Household Expenses* of Sir John Harrington, 1467: "Paid to a turnere for iij*c* platters, price the C iiijs.;" and in the *Privy Purse Expenses of Henry VIII.*, 1532: "Item paied to one of the marshalls of the kinges halle for xxviij dosen cases of trenchars delivered to the pantry xlvj*s* viij*d*."

The fruit trenchers were also of wood, carved or painted with ornaments and foliage, containing devices and rhyming sentences; they were usually fitted in a case which contained a set of six. (1589.) "There be also another like epigrams that were usually sent for new year's gifts, or to be printed, or put upon banketting dishes of sugar plates—we call them poesies, and do paint them now a-days upon the back sides of our fruit trenchers of wood." *

About the end of the fifteenth or beginning of the sixteenth century vessels of pewter almost superseded the use of treen or wood for the ordinary use of the household. There were two sorts, the common pewter and the *counterfeit vessels*, the latter being plated or washed with silver, "à façon d'argent." England furnished the best pewter, and the reason why it attained such celebrity was the establishment of a company in 1474, which had the power, granted in 1534, of inspecting and stamping all articles manufactured in England in a similar manner to gold and silver plate.

* "Art of English Poesy."

Harrison in his *Description of England*, 1570, says—"Our countriemen in time past imploied the use of pewter only upon dishes, pots, and a few other trifles for service here at home, whereas they now are growne into such exquisite cunning, that they can in manner imitate by infusion anie forme or fashion of cup, dish, salte, bowl or goblet, which is made by goldsmith's craft, though they be never so curious, exquisite and artificially forged. Such furniture of household of this metal as we commonly call by the name of vessel, is sold usuallie by the garnish which doeth containe xij platters, xij dishes (cups), 12 saucers, and those are either of silver fashion or else with brode or narrow brims, and bought by the pound, which is now valued at six or seven pence, or peradventure at eight pence."

The *cruskyn* or *cruske*,—called also cruce, creuse, and croise,—was a drinking cup of earth. Roquefort thus gives the signification of the old French word—"Creusequin: Coupe, gobelet, vaisseau servant à boire." The cruskyn of earth is frequently mentioned in inventories of the fourteenth century: thus in the *Kalendar of the Exchequer*, 1324: "Un *crusekyn* de terre garni d'argent, a covercle souz dorrez od iiij escuchions as costes de divers armes du pris, viijs." * "Un cruskyn de terre blank hernoissez d'argent endorrez ove covercle embatell, enaymellez dedeins ove j babewyn pois ij lb." † In a manuscript in the possession of Sir Thomas Phillipps, we have also a little cruskyn of earth, with the foot and cover gilt and enamelled; and a pot of silver, "au guyse d'un *cruskyn*."

The same word is still used in Ireland to denote a small pot or cup, thus—"a *cruiskeen* of whiskey." In O'Brien's *Irish Dictionary*, the word is rendered "a small pot or pitcher," *een* being the Irish diminutive; hence a small cruisk or cruske. The final syllable was omitted subsequently, and it was called a cruce.

"They had sucked such a juice
Out of the good ale *cruce*,
Wherein they found no dregges,
That neyther of them his head
Could carry home to his bed
For lack of better legges."—*The Unluckie Firmentie.*

The modern French word *cruche* comprises all earthenware pitchers and jugs. The *crock* was larger than the cruce; it is spelt crokke in *Piers Ploughman;* ‡ and Chaucer thus uses the word: §

"And when that dronken was all in the *crouke*."

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* "Kal. Exch.," vol. iii. p. 128.
† Ib. iii. 319.
‡ "Vision," line 13,516
§ "Reeves' Tale," line 4166.

The *godet* was, according to Cotman, "an earthen bole, a stone cup or jug;" it seems to have been a small earthenware cup or tankard. The calix of a flower is called in the French language *godet;* the name occurs in several inventories of the fourteenth century. Among the stores for the king's ship *The George*, in 1345, is an entry for nine godettes, called "flegghes," *vs.* iij*d.*; and a large godett for the king, xij*d.**

It was in succeeding times called a goddard. Stowe, speaking of "Mount Goddard-street, in Ivie-lane," says, "It was so called of the tippling there; and the goddards mounting from the tappe to the table, from the table to the mouth, and sometimes over the head." Gayton† mentions—

> "A goddard or anniversary spice bowl
> Drank off by the gossips."

Florio (p. 80) has "a wooden godet or tankard;" and the following quotation (*temp.* Henry VI.) shows it partook of the form of the wooden mazer: "Also ij litil *masers* called *godardes* covered, and another litil maser uncovered."‡

The *costrel* was a portable vessel or flask of earth or of wood, having projections on either side, with holes, through which a cord or leathern strap passed, for the purpose of suspending it from the neck of the person who carried it. It is spelt *costret* in *MS. Lansd.* 560, fol. 45; also, in *Richard Cœur de Lion*:§

> "Now steward, I warn thee,
> Buy us vessel great plenté,
> Dishes, cuppes, and saucers,
> Bowls, trays, and platters,
> Vats, tuns, and *costret*."

Fig. 53.

It is derived from the old French word *costeret*, from its being carried by the side; and was probably a measure or allowance of beer carried by a traveller, or given to a working man for the day. Fig. 53 is a very early specimen of such a vessel; it has been originally covered with a bright red glaze, variegated with white streaks, and on each side are two projections, and holes for suspension by means of a leathern strap or cord; it holds a pint, and is 11 inches high. (*Geol. Mus. Coll. Chaffers.*)

The other cut (fig. 54) represents a variety not quite so early; the

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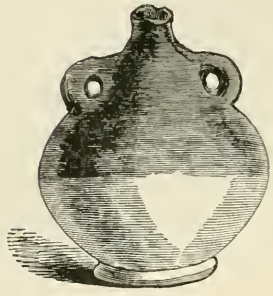
* Sir H. Nicholas' "History of the British Navy," vol. ii. p. 173.

† "Festivous Notes on Don Quixote."

‡ "Kal. Exch.," vol. ii. p. 251. § Ellis, "Met. Rom.," 300.

upper part is covered with a green glaze; it also contains a pint. These were carried by pilgrims, travellers, and shepherds, pendent by their side along with the scrip:

Fig. 54.



"A bolle and a bagge
He bar by his syde,
And hundred of ampulles*
On his hat seten."—*Piers Ploughman.*

Sometimes it was carried at the end of the bourdon or staff, which had a crook to receive it. The wooden barrel which the labourer carries with him when he goes to work is called at the present day in the Craven dialect a *costril.*

The *jubbe* spoken of by Chaucer was a sort of jug, which held about a quart or more:

"With bred and chese and good ale in a *jubbe*,
Sufficing right ynow as for a day." †

Again:

"A jubbe of Malvesie." ‡

The *juste*, according to Roquefort, was a vase, pot, or a sort of measure for wine:—these vessels were of earth, but more frequently of silver; sometimes of gold. In the *Kalendar of the Exchequer, temp.* Henry IV.: "Item, j autre *joust* d'argent enorrez ove les scochons des diverses armes ove botons de curall et cristall ove une covercle rouge sur le sumet." § And in an inventory of Charles V. of France, A.D. 1379, under the head of "Golden vessels," we have—"Six grandes justes à un email rond de France cxxviij marcs."

Oriental porcelain was known in Europe at a very early period: the first positive mention we have of it occurs in an inventory of effects of the Queen of Charles le Bel, King of France, who died 1370: "Item, un pot à eau de pierre de *porcelaine*, à un couvercle d'argent et bordé d'argent doré, pesant j marc, iiij ounces, xvij estellins, prisié xiiij fr. d'or."

Among the original letters edited by Sir Henry Ellis, ‖ we read of a present of "iij potts of erthe payntid callyd *porceland.*" It is also distinctly spoken of in 1587 as a present to Queen Elizabeth, mounted in silver and gold; "Item, one cup of grene *pursselyne*, the foote, shanke, and cover silver guilte, chased like droppes." "Item, one cup of *pursselyne*, th'one side paynted red, the foote and cover silver guilte." "Item, one

* The ampulles were small oblong vessels of glass, carried by pilgrims in the Middle Ages, sewn to the hat and other parts of their dress, in token of having visited some particular shrine.

† Chaucer, line 3628.

‡ Chaucer, line 13,000.

§ "Kal. Exch.," ii. 86.

‖ Vol. ii. p. 242.

porrynger of white *porselyn*, garnished with golde, the cover of golde with a lyon on the toppe thereof, 38 oz."

It was doubtless at this time much esteemed, on account of its scarcity; and this may be inferred from Shakespeare's allusion to it,*— "Your honours have seen such dishes; they are not *china dishes*, but very good dishes."

It did not at this time come direct from the East Indies, but from Venice. "China mettall" is described in Minsheu's *Spanish Dialogues* as "the fine dishes of earth, painted, such as are brought from Venice." China ware was not generally imported until 1631, when the East India ships made it an article of commerce, shortly after which a heavy duty was laid upon it by Cromwell, viz., twenty shillings on every dozen under a quart, and sixty shillings on those of a quart and upwards.

Ben Jonson† says: "Ay, sir! his wife was the rich Chinawoman, that the courtiers visited so often." In his time the China trade had not long been opened, and "China houses" were much resorted to for the purpose of purchasing the ware for presents; they are also frequently mentioned by writers of the time as places of assignation.

The following vessels, from an inventory of the jewels, &c., in the Castle of Edinburgh, 1578, were probably China ware; the Anglo-Saxon word *Lame*, or *Laim*, signifying *loam*, *mud*, or *clay:* "Twa flaconis of *layme* anamalit with blew and quheit, and ane all blew." And in another account of the Queen of Scot's "moveables" under "vesshelis of glasse," 1562: "Item, a figure of ane doig maid in quhite *laym*." "i basing and lair with aips, wormes, and serpents." "One lawer with a cowp and a cover of copper enamellit."

The *Bellarmin*, or *long-beard*, here represented, was a description of jug of stone ware, which being of peculiar ornament and form, has misled many, from its antique appearance. One was engraved some time since in the *Illustrated London News*, and attributed to the Saxon era. This vessel, which, from the reasons hereafter stated, we have called the *Bellarmin*, was a stone pot or jug with a wide spreading belly and a narrow neck, on the top of which was represented a rudely-executed face with a long flowing beard, and a handle behind. The belly in front was ornamented with a device, or a coat of arms of some town in

Fig. 55. *Fig.* 56.

* "Measure for Measure," act ii. sc. 2.

† "Silent Woman," act i. sc. 1.

Holland or Germany; sometimes only a crest; of a mottled brown colour, glazed all over, and being of stout substance and hard texture, it was exceedingly durable.

These vessels were in general use in the sixteenth and seventeenth centuries at public-houses and inns, to serve ale to the customers. The largest, or "galonier," twelve inches high, contains eight pints; the next, or "Pottlepot," about nine inches and a half high, holds four pints; another, eight inches and a half high, a quart; and the smallest, six inches in height, one pint. Fig. 55 (a pottlepot) bears a shield quartered, with the arms of Cleves, March, Ravensburgh, and Mœurs. One of these vessels bears the date 1589, struck upon it above a coat of arms; another, which was in the possession of the late Mr. Kempe, had a venerable bearded visage, and underneath a shield (which bore on a pale three mascles) was the date 1594. An interesting fact connected with this was its being found on the site of the Old Boar's Head Tavern, in Eastcheap. Some have the arms of Amsterdam,—*gules*, on a pale, *or*, a pale *sable*, charged with three saltires, *argent*,—others of Prussia, Germany, &c. They are frequently alluded to in old plays; and the following description can leave no doubt as to its identity, and will justify us in christening it anew, as we have done. It occurs in the *Ordinary*, act iii. scene 3:—

> "Thou thing,
> Thy belly looks like to some strutting hill,
> O'ershadowed with thy rough beard like a wood;
> Or like a larger jug, that some men call
> A *Bellarmine*, but we a *Conscience;*
> Whereon the lewder hand of pagan workman
> Over the proud ambitious head hath carved
> An idol large, with beard episcopal,
> Making the vessel look like tyrant Eglon."

Another passage in the same play again alludes to this jug; where a man, after having partaken rather too freely of its contents the night before, is advised thus in the following couplet:—

> "First to breakfast, then to dine,
> Is to conquer Bellarmine;"

meaning, that the effects of the previous evening's potations and excesses are not dissipated until after a breakfast and a good dinner.

In *Epsom Wells* (act iv. sc. 1), Clodpate, after pushing about the cups of true English ale, says: "Uds bud, my head begins to turn round; but let's into the house. 'Tis dark; we'll have one *Bellarmine* there, and then Bonus Nocius."

This jug was so named after the celebrated Cardinal Robert Bellarmin,

who about that time made himself so conspicuous by his zealous opposition to the reformed religion. He was born A.D. 1542, and died 1621. He was sent into the Low Countries to oppose the progress of the Reformers, and he consequently received his share of hatred and derision from the Protestants, and there were few men of talent who did not enter the lists against him. The controversy was maintained with great vigour, and its rancour was manifested by satirical allusions, like this of the bottle. His biographer Fuligati says, "He was very short of stature and hard-featured," and that "his soul was conspicuous in every feature of his face." If we can in any way rely upon the portraits of him thus handed down to posterity, he must indeed have been exceedingly hard-featured.*

Ben Jonson, in *Bartholomew Fair* (act iv. sc. 3), says of a man who was overcome with liquor: "He hash wrashled so long with the bottle here, that *the man with the beard* hash almost streek up hish heelsh;" and to the same vessel he also compares a host in the *New Inn*:—

> "Who's at the best, some round grown thing *a jug*,
> *Fac'd with a beard*, that fills out to the guests."

In the *Gipsies Metamorphosed*, the same author gives the following humorous derivation of the form of these stone jugs. In the *Induction*, one of the gipsies thus apostrophises the audience: "Gaze upon this brave spark struck out of Flintshire, upon Justice Jug's daughter, then sheriff of the county, who running away with a kinsman of our captain's, and her father pursuing her to the marches, he great with justice, she great with jugling, they were both for the time turned stone, upon the sight of each other here in Chester: till at last (see the wonder), a jug of the town ale reconciling them, the memorial of both their gravities,—*his in beard*, and *her's in belly*,—hath remained ever since preserved in picture upon the most stone jugs of the kingdom."

Cartwright also, in the *Lady Errant*, mentions them:—

> "The greater sort they say
> Are like *stone pots, with beards that do reach down*,
> Even to their knees."

Bulwer, in the *Artificial Changeling*, 1653, speaks of a "formal doctor," that "the fashion of his beard was just for all the world like

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* A similar instance may be cited in the well-known "Bourdaloue," or oval *vase de nuit*, made of fayence, painted with an eye at the bottom, or other device, usually surrounded with some free legend. L. Bourdaloue was a Jesuit preacher, born 1632, died 1704, who was sent into Languedoc to convert the unfortunate Protestants after the revocation of the Edict of Nantes; and being the confidant of many, and mixed up with all the secret intrigues of the time, this vessel, of an abject and secret use, was maliciously designated by the name of *Bourdaloue*.

those upon your Flemish jugs, bearing in guise the forme of a broome, narrow above and broad beneath."

These passages, which have hitherto appeared obscure to the commentators, are henceforth easily explained.

We find in *Lansdowne MSS.* (108, fol. 60) a letter relating to them (which, as it seems a curious document, is here quoted at length), from a person of the name of Simpson, praying he may be allowed the sole importation of stone drinking pots; it is addressed to Queen Elizabeth :—

"The sewte of William Simpson, marchaunt :—Whereas one Garnet Tynes, a straunger livinge in Acon, in the parte beyond the seas, being none of her ma^ties^ subjecte, doth buy uppe all the pottes made at Culloin, called *Drinking stone pottes* and he onelie transporteth them into this realm of England, and selleth them: It may please your ma^tie^ to graunte unto the sayd Simpson full power and onelie license to provyde, transport, and bring into this realm the same or such like drinking pottes; and the sayd Simpson will put in good suretie that it shall not be prejudiciall to anie of your ma^ties^ subjects, but that he will serve them as plentifullie, and sell them at as reasonable price as the other hath sold them from tyme to tyme.

"Item. He will be bound to double her ma^ties^ custome by the year, whenever it hath been at the most.

"Item. He will as in him lieth, drawe the making of such like potte into some decayed town within this realm, wherebie manie a hundred poore men may be sett a work.

"Note. That no Englishman doth transport any potte into this realm, but only the sayd Garnet Tynes; who also serveth all the Lowe Countries and other places with pottes."

From the quantities which have been found among the *débris* of the great fire of London, and throughout England, it is evident they were in very general use, which their durability and small cost would tend to ensure.

We are not informed whether Simpson was successful in his suit, but stoneware jugs in imitation of the German Bellarmines were actually made in this country in the reign of Elizabeth, which fact is proved by a mottled brown stoneware Bellarmine of the same form in Lady Charlotte Schreiber's collection. On the neck beneath the spout is a bearded head or mask, and on the body three medallions, that in the centre has the royal arms of England with supporters and E.R. (Elizabeth Regina) surrounded by the garter and motto "Honi soit," &c., that on the left has a Tudor rose crowned, and the other has a portcullis and date 1594—height 8½ inches.

About thirty years later, another application for the same purpose was made by Thomas Rous and Abraham Cullyn, to whom letters patent

were granted on the 24th of October 1626. The preamble to it is interesting, and runs thus :—

"Whereas we have been given to understand by our loving subjects, Thomas Rous (or Ruis) and Abraham Cullyn, of the City of London, Marchants, that heretofore and at this present, this our Kingdom of England, and other our dominions, are and have been served with stone pottes, stone jugges, and stone bottells out of foreign partes, from beyond the seas, and they have likewise shewed unto us, that by their industry and charge, not onely the materials but also the art and manufacture may be found out and performed, never formerly used within this our Kingdom of England by any, which profitable invention they have already attempted and in some good measure proceeded in, and hope to perfect; by which many poore and unprofitable people may be sett on worke and put to labour and good employment. We therefore grant our Royal priviledge for the *sole* making of the stone pottes, stone juggs and stone bottells, for the terme of fourteene yeares for a reward for their invencion, and they have voluntarily offered unto us for the same a yearly rent of five pounds towards our revenue, soe long as they have benefitte by this our grant, neyther doe they desire by virtue of such grant to hinder the importacion of these commodities by others from foreign parts."

This was evidently the first exclusive permission to make stone pots and jugs in England. Judging from their names, they were both foreigners—Rous or Ruis and Cullyn; the latter probably was a native of Cologne, and took his name from the city.

These vessels differed from the Bellarmines above described, with their full-flowing bearded heads, but were of a sort of mottled grey or brown, with plain necks, and were called "cullings." J. Conyers, the antiquary, speaking of a discovery in St. Paul's Church Yard (before alluded to), says he picked up some pots like *cullings*. (*Wren's Parentalia.*)

The *tyg* was a cup of coarse earthenware coated with a dark chocolate-coloured glaze, sometimes decorated with buff-coloured ornaments. These cups were of various forms, with two or more handles, so that they could be passed round a table for three or four persons to drink out of; each person taking hold of a different handle, brought his mouth to another part of the rim to that previously used. Many of them are dated, varying from 1600 to 1680. They are still called by this name in Staffordshire. The word *tyg* is of Saxon derivation, signifying an utensil made of earth for conveying drink to the mouth. (Vide *Keramic Gall.* fig. 301.)

The maker of drink-cups was named *tygel wyrthan*, a worker of tygs. The word *tile* is derived from *tygel;* and *tygel wyrthan*, tilewright or tellwright, has given the name to a numerous race in Staffordshire.

To give our readers some idea of the various ramifications of a single piece of earthenware before it arrives at completion, we may note that at the present day, to produce the commonest painted bowl, used by the poorest peasant wife to contain the breakfast for her rustic husband, the clays of Dorset and Devonshire, the flints of Kent, the granite of Cornwall, the lead of Montgomery, the manganese of Warwickshire, and the soda of Cheshire must be conveyed from those respective districts, and by the ingenious processes, the results of unnumbered experiments, be made to combine with other substances, apparently as heterogeneous, obtained from other nations. (*Shaw.*)

The following is a description of the process adopted in the manufacture of earthenware in the last century in the Potteries :—

A piece of the prepared mixture of clay and ground flint, dried and tempered to a proper consistence, is taken to be formed into any required shape and fashion, by a man who sits over a machine called a wheel, on the going round of which he continues forming the ware. This branch is called *throwing*, and as water is required to prevent the clay sticking to the hand, it is necessary to place it for a short time in a warm situation. It then undergoes the operation of being *turned* and made much smoother than it was before by a person called a turner, when it is ready for the handle and spout to be added by the branch called *handling*.

Dishes, plates, tureens, and many other articles are made from moulds of ground plaster-of-paris, and when finished, the whole are placed carefully (being then in a much more brittle state than when fired) in *seggars*, which in shape and form pretty much resemble a lady's bandbox without its cover, but much thicker, and are made from the marl or clay of the neighbourhood. The larger ovens or kilns are placed full of seggars so filled with ware, and heated by a fire which consumes from 12 to 15 tons of coal; when the oven has become cool again, the seggars are taken out and their contents removed, often exceeding in number 30,000 various pieces; but this depends upon the general sizes of the ware. In this state the ware is called *biscuit*, and the body of it has much the appearance of a new tobacco-pipe, not having the least gloss upon it. It is then immersed or dipped into a fluid generally consisting of white lead, ground flint, and a stone from Cornwall burnt and ground, all mixed together, and as much water put to it as reduces it to the thickness of cream, which it resembles. Each piece of ware being separately immersed or dipped into this fluid, so much of it adheres all over the piece, the water being absorbed by the biscuit, that when put into other seggars and exposed to another operation of fire, performed in the glossing kiln or oven, the ware becomes finished by acquiring its glossy covering, which is given it by the vitrification of the above ingredients. Enamelled ware undergoes a third fire after it has been painted, in order to bind the colour on.

A single piece of ware, such as a common enamelled teapot, mug, jug, &c., passes through at least fourteen different hands before it is finished, viz., the Slip-maker, who makes the clay; the Temperer or Beater of the clay; the Thrower, who forms the ware; the Ball-maker and Carrier; the Attendant upon the drying of it; the Turner, who removes its roughness; the Spout-maker; the Handler, who puts on the handle and spout; the First or Biscuit Fireman; the person who immerses or dips it into the lead fluid; the Second or Gloss Fireman; the Dresser or Sorter in the warehouse; the Enameller or Painter; the Muffle or enamel Fireman. Several more are required to the completion of each piece of ware, but are in inferior capacities, such as the turner of the wheel, turner of the lathe, &c.

MARKS AND MONOGRAMS.

N.B.—Many of the examples alluded to in the following descriptions are represented in "THE KERAMIC GALLERY OF ILLUSTRATIONS," by W. CHAFFERS. London, Chapman & Hall, 1872. The abbreviations "Ker. Gal.," &c., with the number of the object, refer to that work.

MAIOLICA.

Italy.

THE Keramic art was patronised here by the princely House of Urbino for two hundred years, and it arrived at great perfection under Duke Frederic de Montefeltro in 1444, his son Guidobaldo, and Francesco Maria della Rovere, Guidobaldo II., and Francesco Maria II., who died 1631, with whom died also the art of making pottery in Urbino.

"We understand by *majolica*, a pottery formed of a calcareous clay gently fired, and covered with an opaque enamel, composed of sand, lead, and tin. This enamel, although melted at rather a low temperature, is much hardened by the oxide of tin it contains, and adheres perfectly to the biscuit. The biscuit has generally a light yellow colour, disappearing under the opacity of the enamel; and one of its main characteristics is to effervesce when tried by acids." (*Arnoux.*)

Before proceeding to the Marks of the various manufactories, it may be found useful to know the Italian terms given to the forms of the vessels, and to the peculiar decorations upon them, as described by many writers, and their equivalents in the English language. Piccolpasso of Castel Durante, in his manuscript *Dell' Arte dell Vasaio*, now in the Library of the South Kensington Museum, gives a description of most of them, accompanied by drawings of the patterns; these examples, which belong to the year 1548, must not be taken as types of all the early Italian maiolica, but rather of its decadence.

Scudella or *tazza*, a flat cup or bowl with high stem and foot.

Ongarescha or *piadene*, a cup mounted on a low foot.

Taglieri, a flat plate or trencher.

Canestrella, a fruit basket, made in a mould or pierced.

Bacile, a deep bowl plate.

Tondino, a plate with a wide rim and a deep cavity in the centre (*cavetto*).

Coppa amatoria, a bowl or cup, on the bottom of which is painted a female bust.

Albarello, a drug pot of cylindrical form, the sides slightly concave, to enable a person to hold it more conveniently.

Vasi di Spezieria, pharmacy vases.

A maiolica service much in fashion in the sixteenth century as a present to a lady in her confinement consisted of four pieces fitting one above the other; it was painted inside and out with the birth of some deity or an accouchement. The lowest piece was called the *scudella*, to receive broth, eggs, or other viands; this was covered by the *taglieri* or trencher to hold the bread; above this the *ongarescha* was inverted, and within its foot was placed the *saliera* or salt-cellar, and its cover, *coperchio*.

The patterns and decorations of maiolica were :—

Trofei, trophies, composed of weapons and musical instruments; these were made principally in the State of Urbino, at the price of an escu ducat the hundred.

Rabesche, arabesques, or Oriental designs copied from damascened metal-work, executed principally on white ground. Made more frequently at Genoa and Venice; at the latter the price was one florin the hundred; at Genoa, four livres, which was considered a high price.

Cerquate, oak leaves, employed in compliment to the Della Rovere family, then reigning at Urbino, such as branches of oak with leaves and acorns interlaced, with a central cartouche enclosing a bust, &c.; some at ten carlini the hundred, others an escu ducat the hundred.

Grotesche, grotesques or chimeræ, with bodies terminating in foliage, on coloured ground. The price in Urbino, two florins the hundred; at Venice, eight livres.

Foglie, leaves, groups of leaves, coloured on white ground, sometimes in *camaieu* on coloured ground. Made mostly at Venice and Genoa; price, three livres the hundred.

Fiori, flowers, roses, tulips, &c., intertwined, among which are birds perched or flying, painted in *camaieu* on blue ground. Made at Venice; price, five livres the hundred.

Frutti, fruit, of the same character and price.

Foglie da dozzena, leaves by the dozen, a common sort of decoration of flowers and foliage covering the surface of the plate. Half-a-florin the hundred; at Venice, two livres.

Paesi, landscapes. Those made at Castel Durante, Genoa, and Venice cost six livres the hundred.

Porcellana, porcelain, executed in slight blue outline with scrolls and flowers in colour upon white ground. Cost two livres the hundred.

Tirata, interlaced ornaments or strap-work in colour on white ground, similar to the last. Cost two livres the hundred.

Sopra bianco, white upon white, palmette ornaments of opaque white enamel upon milky white ground. Cost a half-escu the hundred.

Sopra azurra, the same decoration on blue ground.

Quartiere, quartered, this common decoration consists of large rays dividing the plate into compartments of coloured designs, in the centre of which are sometimes busts, &c. Cost twenty bolognins or two to three livres the hundred.

Candelliere, candelabra, very similar to *grotesche*. In the example given by Piccolpasso, it appears painted on white ground, with an ornament composed of male or female figures or busts, with bodies and arms of branches and foliage symmetrically interlacing each other. These cost two florins the hundred; at Venice, eight livres.

Sgraffiato, incised ware with the outlines of the subject cut or scratched on the surface.

In some extracts from a *Book of Expenses* of Wilibald Imhoff of Nuremberg from 1564 to 1577, preserved among the archives of that city, we find in his account for the year 1565 that this wealthy and ostentatious patrician obtained his artistic maiolica direct from Venice.

Forty pieces of white maiolica painted with arms, and other maiolicas, cost eleven florins.

In 1567 an Urbino maiolica jug and cover, four florins.

A large cistern for water in the form of a ship, which cost nine florins. Two basins of white fayence with ewers, four florins the pair.

It will be seen by the comparative value of money that these objects of art were dearly paid for, even at that time; for twenty francs for a cistern or large basin then, represents in our time at least 300; and what some writers say about the low price of maiolica when it was originally made refers only to the common articles of commerce.

URBINO.

In Urbino, or its immediate neighbourhood, at a place called Fermignano, existed at the latter part of the fifteenth century a manufactory of maiolica. Pungileone cites a certain potter of Urbino named Giovanni di Donino Garducci in the year 1477, and a member of the same family, Francesco Garducci, who in 1501 received the commands of the Cardinal of Carpaccio to make various vases. Ascanio del fu Guido is also mentioned as working in 1502; but the works of all these have disappeared, or are attributed to other fabriques, and it is not until 1530 that we can

identify any of the artists named by Pungileone: Federigo di Giannantonio; Nicolo di Gabriele; Gian Maria Mariani, who worked in 1530; Simone di Antonio Mariani, in 1542, to whom M. V. Lazari attributes a plate in the Museum of Padua, signed S. A.; Luca del fu Bartholomeo, in 1544; Césare Cari of Faenza, who painted in 1536 and 1551 in the botega of Guido Merlino.

The workshop of Guido Durantino was celebrated in the beginning of the sixteenth century, for the Connétable de Montmorency, an amateur of works of art, commanding in 1535 a service, of which several pieces bearing his arms are still extant: one is in the British Museum, and others from the same atélier are mentioned below. About the same time flourished the distinguished Francesco Xanto Avelli da Rovigo, whose works are so well known and so highly appreciated; he usually painted after the designs and engravings of Raphael, not always adhering strictly to the same grouping of the originals. He also borrowed subjects from Virgil, Ovid, Ariosto, &c.

Of the same school was Nicolo di Gabriele or Nicolo da Urbino.

Another celebrated painter of maiolica of the middle of the sixteenth century was Orazio Fontana, originally of Castel Durante, whose family name appears to have been Pellipario, Fontana being a surname taken in consequence of the profession of several members of the family. The first whose name occurs is Nicolo Pellipario, who was alive in 1540, and had a son Guido, named in a notarial document as early as 1520; the latter had three sons, Orazio, Camillo, and Nicolo.

Guido, the father, survived Orazio, and his name is found on the plateau in the Fountaine Collection, which states that it was made in Urbino, in the shop of Maestro Guido Fontana, vase-maker. Orazio remained with his father up to the year 1565, when he separated and set up a botega on his own account in the Borgo San Polo; he died in 1571. Camillo, his brother, appears to have been invited to Ferrara by Duke Alfonso II. in 1567, to assist in resuscitating the maiolica manufacture of that city, founded by Alfonso I. many years before. Of Nicolo, the third son, little is known, except that his name is incidentally mentioned in a document dated 1570.

Examples.

A salt-cellar of triangular form, on dolphin's head and feet, painted with rich ornaments of cupids and negroes' heads, inscribed "FRA. XANTO," &c., dated 1532; was purchased at the Bernal sale for the *British Museum* for £61.

A superb dish in vivid colours, Pompey and Cleopatra, cupids, &c., and armorial bearings; at the back a description and "FRA. XANTO A DA ROVIGO IN URBINO, 1533," now in the *South Kensington Museum;* sold at the Bernal sale for £50.

A fine dish; subject, Olympus with Apollo in the centre, above a choir of amorini; is in the *South Kensington Museum;* £60

A fine basin and ewer, painted with grotesques and cameos on white ground, elegant handles, of Urbino fabrique, best period, circa 1550 (*Soltykoff Coll.*); £136.

Two plates signed by Xanto: Hero and Leander and Metabus, with metallic lustre (*Soltykoff Coll.*); £116 each.

A fine Urbino vase, oviform with high handle, ornamented with a sphinx and masks, the body painted in bright colours with the brazen serpent, circa 1550; was purchased at the Bernal sale by the late Mr. A. Barker for £220. Another, similar, with subject of a metamorphosis, was bought by him at the same sale for £200.

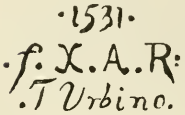
A fine dish in the Bernal Coll.; subject, Pan playing upon the pipes and two kneeling figures bearing shields, with a beautiful arabesque border; was (although broken) bought for the *British Museum* for £62.

An Urbino plateau; subject, Moses striking the rock, with arabesque border on white (*Soulages*); is in the *S. Kensington Museum;* cost £100.

Two others of Leda and the swan, and Roman soldiers attacking a bridge (*Soulages*), in the same collection, cost £50 each; and two Urbino vases, painted with mythological subjects, cost £55 each.

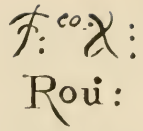
We must not omit to mention (although no mark is to be found upon it) a very beautiful and unique specimen of painting on maiolica, the well-known oviform vase, the handles and foot of it being restored in silver; round the body is a continuous frieze of nude figures fighting on a black background, after Giulio Romano, the shoulder and neck painted with arabesques, &c., *en grisaille* on blue ground, gadroon ornaments at bottom. This exquisite vase has been attributed to Orazio Fontana, but is unlike any of his known works. (There is another, similar, but of inferior merit, in the Brunswick Museum.) It was formerly the property of Mr. Gray, of Harringer House, at whose death it passed into the Stowe Collection for £35. At the Stowe sale it was purchased for fifty-one guineas only, by Mr. Mark Phillips, Warwickshire, and would at the present time probably realise ten times that amount.

In the Montferrand Collection, No. 55, there was a very interesting dish, representing the celebrated group of the Laocoon. The antiquity of this painting is evident from the fact that the right arm of the High Priest is wanting; it is a copy of the group as it was actually discovered in 1506 in the vineyard of Felix de Fredis, near the gate of St. Jean de Lateran. It is believed that the arm now seen on this antique group was added by Michael Angelo.

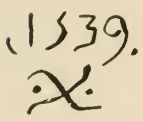


Urbino. The initials of Francesco Xanto Avelli da Rovigo in Urbino; inscribed on a plate, subject, Pyramus and Thisbe. In the Museum of Art, South Kensington. (*Bernal Coll.*)

URBINO. Francesco Xanto Rovigense. Inscribed on a plate in the Museum of Art, South Kensington.

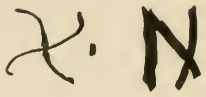


URBINO. By Xanto. On a plate; subject, the Sword of Damocles. In the Collection of the late Mr. H. G. Bohn.



URBINO. By Xanto. On a tazza, with arabesques, dark blue and white (*sopra azurro*).

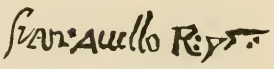
URBINO. The letter X. for Xantho is at the end of an inscription on a plateau dated 1540, painted in lustre colours with the Rape of Helen, marked in blue, but the letter N. is in red lustre, which proves that he sent his plates to be lustred either to Vincentio or Censio, at Gubbio, or to Nocera, whichever the letter may signify. Louvre Coll.



URBINO. Tazza with mythological subject, bearing the mark of Xanto.

URBINO. By Xanto. On a dish, with portrait of Laura, on blue ground.

URBINO. Francesco Avello Rovigense pinxit. On a plate, representing the Fall of Dædalus, finely lustred. In Mr. Amhurst T. Amhurst's Coll.



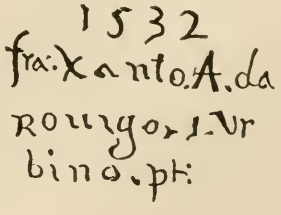
URBINO. By Xanto. On a plate, dated 1531. Bernal Coll. An old man, cupid, and female with a lute; in the centre a coat of arms, with Hercules; cost £7.

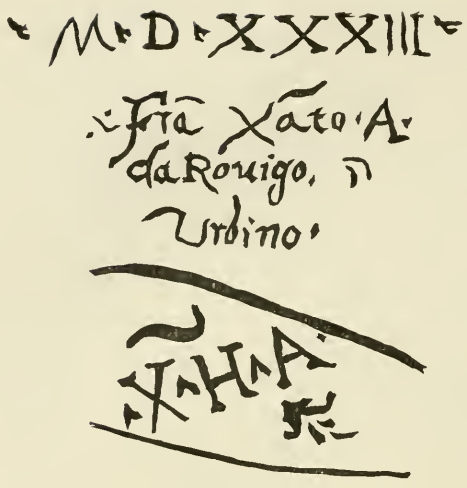
F. X. A. R. P. IN URBINO
1531.

URBINO. On a plate; subject, Æneas and Anchises. Bernal Coll., now in the British Museum; cost £14.

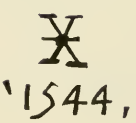
FRANCESCO XANTO.
AVELLI DA ROVIGO.
URBINO PINSE 1531.

URBINO. The signature of Xanto on a deep lustred plate; subject, Hero and Leander. In the Louvre. The same occurs on a richly lustred plate, painted with Astolfo on Pegasus attacking the Harpies.

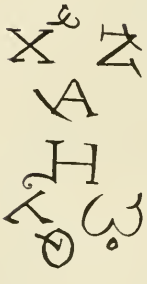




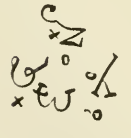
URBINO. This mark of Fra. Xanto Avelli da Rovigo in Urbino, 1533, is on the beautiful circular dish, painted with the marriage of Alexander and Roxana, now in the S. K. Museum, purchased at the Bernal sale for £50. The letters X. H. A. are on a soldier's shield in front. A facsimile is given in Chaffer's *Keramic Gallery*, fig. 41.



URBINO. A monogram of Xanto, on the border of a plate painted with Diana and the Transformation of Actæon into a stag; the subject inscribed on the back and dated 1544, which is the latest date of this artist's work we have met with. In Mr. H. A. Neck's Collection.



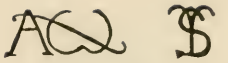
URBINO. Xanto occasionally painted in front of his plates, on some part of the subject, various large Greek characters in white enamel. The most complete example here given is from a plate signed by the artist, representing Joseph and Potiphar's wife. On the bed-curtains are the accompanying monograms. In the late Mr. Evans Lombe's Collection.



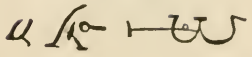
URBINO. On a plate dated 1537; subject, the Rape of Helen; belonging lately to Mr. Addington.

URBINO. This mark is on a hanap or ewer in the Museum of the University at Bologna, having the arms of Gian. Francesco Gonzaga impaling those of Isabella d'Este (married 1490; he died 1519; she died 1539).

URBINO. On a plate; belonging to M. Salomon de Rothschild.



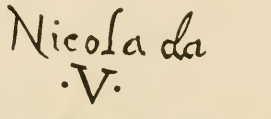
URBINO. On a plate; subject, the Flight of Xerxes; signed by Xanto. In Mr. Fortnum's Coll.



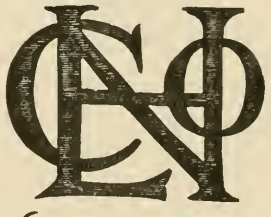
In these inscriptions the Greek *alpha* and *omega* may be traced more or less perfect; and the *upsilon* traversed by a *sigma*.

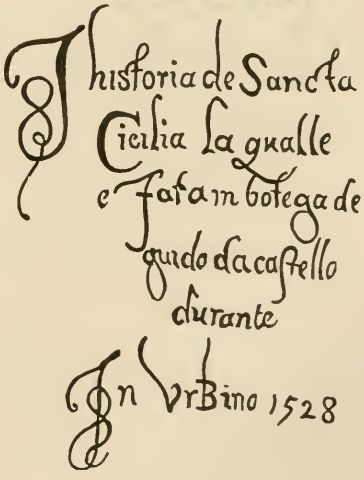
Monsieur A. Jacquemart is of opinion that they were fabricated at the end of the fifteenth or beginning of the sixteenth century by Biagio of Faenza, at Ferrara. This potter was in possession of a manufactory at Castel Nuovo in 1501 and in 1506, and refers the pieces to that early date. We quite agree with M. Jacquemart that these inexplicable ciphers were not adopted by Xanto, as some have supposed; but they are evidently of his time, and not so early as M. Jacquemart places them. They are found on pieces dated 1537, as that above mentioned, and we have given above another instance bearing Xanto's mark of an X on the back. We are therefore inclined to retain these ciphers as belonging to Urbino rather than Ferrara, until we have more certain data to authorise the alteration.

URBINO. On a plate in the British Museum, representing a sacrifice to Diana, by Nicola or Nicolo da Urbino.



URBINO. This mark is reduced from the original, which is found on a large circular dish in the Bargello at Florence, representing the Martyrdom of Sta. Cecilia, painted by Nicolo da Urbino. On the reverse is the monogram, varied from the others by connecting the upright lines of the letter N by a cross line to form an H. (Nicholo).

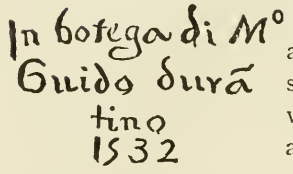




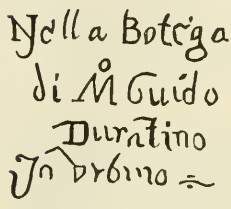
Mr. Fortnum says: "The inscription proves his connection with the Fontana fabrique, and also, we think, with that family;" and he is of opinion "that he was the Nicolo Pellipario of Castel Durante, who came to Urbino with his son Guido and there established a botega, in his son's name;" he also inclines to the supposition that Guido Durantino and Guido Fontana of Castel Durante are one and the same.

URBINO. The monogram of Nicolo da Urbino. On the back of a plate, painted with Mount Parnassus, after Raffaele, in the Sauvageot Coll., Louvre. M. Darcel attributes this mark to Nicolo di Gabriele, of whom we have before spoken as working about 1530 at Urbino, who signed the plate "A Sacrifice of Diana," "Nicola di V." In the British Museum.

URBINO. Another mark of Nicolo da Urbino, bearing date 1521. On a plate representing Charles V.; in the possession of M. de Basilewski.



URBINO. This mark occurs on the back of a beautifully painted plate. The date is on a stone in front; subject, the Judgment of Paris, with Mercury and Cupid, and a Victory flying above.



URBINO. On a dish; subject, David and Goliath, after Raphael, attributed to one of the Fontana family, or rather to the workshop of Fontana (Louvre). The same name is on a plate painted with the Parcæ or Fates, seated, spinning; in the Soane Museum.

NELLA-BOTEGA
DI GVIDO DVRANTINO
IN VRBINO 1535.

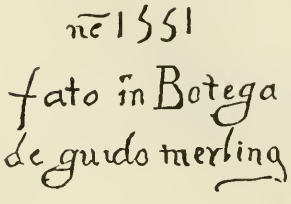
URBINO. On a dish, with Jupiter and Semele. Bernal Coll., now in the British Museum.

FATTO IN URBINO IN
BOTEGA DI M° GUIDO
DA CASTEL DURANTE
X

URBINO. This inscription occurs on a very fine plate in the possession of Baron Sellières, representing the Muses, from a painting by Perrino del Vaga, which is considered a veritable chef-d'œuvre of art, and may be considered as a prototype of the Fontana artists.

FRANCESCO DVRANTINO
VASARO 1553.

URBINO. On a cistern, painted with subjects after Giulio Romano. Narford Collection.



URBINO. This inscription and date are on a plateau, with the subject of Judith and Holofernes. (Campana Collection). In the Louvre.

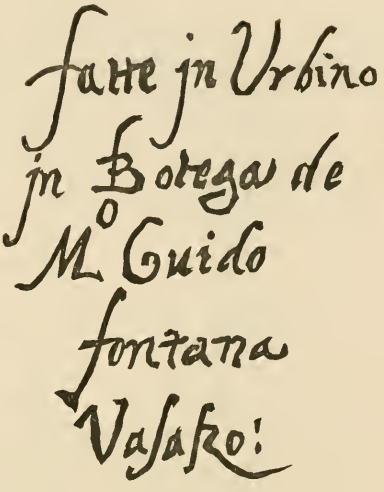
URBINO. On a dish, with the signs of the zodiac round the rim; signed at the back. M. Demmin erroneously states that this was made at Bologna, arising from his mistaking the word *Botega* for *Bologna*.

FATE IN BOTEGA DI GVIDO MERLIGNO VASARO DA URBINO IN SAN POLO ADJ. 30 DI MARZIO 1542.

URBINO. On a large dish; Mark Antony and a Naval Engagement. In the Brunswick Museum.

FATE IN BOTEGA DI GUIDO DI NERLIGNO.

URBINO. *Made in Urbino in the workshop (botega) of Maestro Guido Fontana, Vase-maker;* he is presumed to be the son of Nicolo Pellipario and brother of Orazio Fontana. This inscription is on a plateau in the late Mr. Andrew Fountaine's Collection at Narford Hall; subject, the Siege of the Castle of St. Angelo. (Illustrated in Delange's "*Recueil de Faiences Italiennes*," plate 81.) In the recent sale of the Fountaine Collection, June 1884, this plateau realised £315.



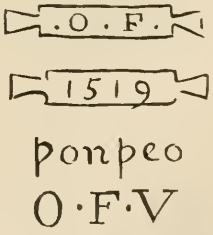
URBINO. On the triangular plinth of an oviform vase, painted with the Triumph of Amphitrite. In the Collection of M. le Baron Sellières, formerly exhibited in the Sèvres Museum.

FATE IN BOTEGA DI M° ORAZIO FONTANA IN ORBINO.

URBINO. By the celebrated Orazio Fontana. This mark was on a vase formerly in the Strawberry Hill Collection, with serpent handles, and a subject painted after Giulio Romano. The pair then sold for £110. The late Mr. A. Barker had a similar vase by Orazio Fontana, and another is in the Sèvres Museum.

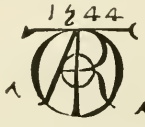
FATE IN BOTEGA DI ORAZIO FONTANA.

URBINO. These labels, with O. F. and the date 1519, are on the front of an 8-inch maiolica plate, painted with the armed bust of Pompey and four labels on the border, two of which are here given; the three letters at the bottom are inscribed on the back in blue "*Ponpeo.* O. F. V." There is a decided assimilation to the succeeding mark given by Passeri, which he reads *Orazio Fontana Urbinate.* If this be the correct reading, it follows, either that Nicolo Pellipario must have had two sons, Guido and Orazio, who both settled at Urbino before 1520, and adopted the

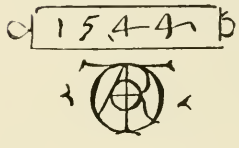


surname Fontana; or the more celebrated Orazio must have come with his uncle about the year 1519, a much earlier date than is generally assigned. The period in which he is considered to have flourished at Urbino by Passeri and others, was between 1540 and 1560, and he died in 1571.

URBINO. The initials of Orazio Fontana Urbino, fecit. This mark is given by Passeri. M. A. Jacquemart thinks these initials have no reference to Orazio Fontana, and that this, as well as the preceding mark, must remain classed among the monograms of unknown artists. The same remark will also apply to many of those which follow, attributed to Orazio Fontana.



URBINO. The monogram of Orazio Fontana. This mark occurs on a fine plate, representing the Rape of a Sabine Woman. Saracini Collection.



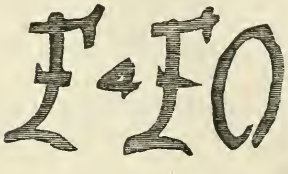
URBINO. The monogram of Orazio Fontana, accompanied by the date 1544, on the back of a plate; painted with the Chase of the Calydonian Boar. From the Bernal Coll., now in the British Museum; purchased at £8, 5s.

URBINO. Orazio Fontana. This mark is attributed by Mr. J. C. Robinson to this artist. It occurs on a magnificent plate in the Louvre; subject, the Massacre of the Innocents.

URBINO. Orazio Fontana; so attributed by Mr. J. C. Robinson. This mark is on a plate, painted with St. Paul preaching at Athens, in the Narford Coll. At the sale, June 1884, it was sold for £100.

URBINO. Orazio Fontana. This mark, similar to the preceding, is found on a tazza, painted with David and Goliath, in the Narford Coll.

URBINO. This signature is on a plate, painted with statuary and a coat of arms, architectural subject in the background; it is finely painted by one of the Fontana family. Inscribed at back *Vitruvio de architectura principe, &c.* In Mr. H. A. Neck's Collection.

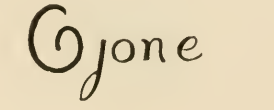


URBINO. This mark is on a fruit tazza in the Correr Museum at Venice, and is attributed by Sig. Lazzari to Flaminio Fontana; subject, the Judgment of Paris.

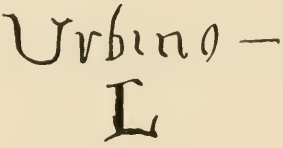
URBINO. On a plaque in Mr. Franks' Coll., painted with a fine figure of St. Paul; on a stone in the foreground, the subject and date 1583. It has all the manner of the Fontana school, and has probably equal claim with the preceding.

URBINO, 1542. On a highly coloured plate, painted with St. Jerome plucking a thorn out of a lion's foot, inscribed on the back with description of the subject and "*Urbino*, 1542." Collection of the Marchese d'Azeglio.

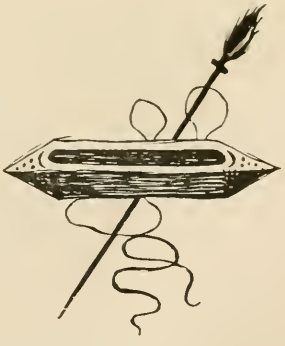
URBINO. On a plate, No. 345, Campana Collection; subject, Joshua commanding the sun to stand still, painted in the manner of Fontana. The abridged name of some artist unknown.



URBINO. On a plate; subject, David and Goliath, dated 1533; the description and signature on the back. Louvre Collection.



URBINO. This curious inscription, which does not bear any allusion to the subject painted on the front, representing St. Mark, before whom a priest is kneeling, is on the back of a plate; similar inscriptions relating to contemporary events are occasionally met with: a piece in the South Kensington Museum, representing a female, wounded, leaning against a buckler, before her two weeping figures, is inscribed on the reverse "DI TUA DISCORDIA ITALIA, IL PREMIO HOR HAI." This is dated 1536, and probably refers to the same event recorded above.



URBINO. On a square Urbino maiolica plaque, height 10 in. by $7\frac{1}{4}$ in. wide, painted in blue *camaieu* with the Temptation, Eve offering to Adam the forbidden fruit, copied from Marc Antonio's print after Raffaelle. In front is a tablet and date, 1523; on the reverse, a weaver's shuttle and distaff, probably a rebus of the painter. It is beautifully painted, and the finest specimen known to exist. In the Collection of the late Mr. R. Napier of Shandon. Mr. Robinson (Catalogue of the Shandon Coll., No. 3008) suggests that it may be by the Master of Forli, and describes the mark as a weaver's distaff and shuttle. Mr. Fortnum (Catalogue of the South Kensington Museum, p. 557) classes it as Forli, but he says it bears "as great a similitude to a brush and painter's palette" as to a shuttle and distaff.

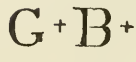
FATTO IN VRBINO
1587
T. R. F.

URBINO. This mark is on a vase; subject, the Israelites gathering Manna in the Wilderness; of good design, but feeble in colouring. De Bruge Coll.

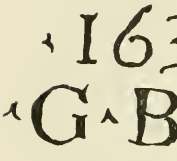
A. D. B.

ITALY. Unknown master (Andrea di Bono?), painted about 1500. The mark occurs on a plate; subject Horatius Cocles defending the Bridge. Bernal Coll., now in the South Kensington Museum; cost £6, 15s.

URBINO. A crescent and the initials E. F. B., dated 1594, is on the stem of an ewer, beautifully painted with yellow scrolls on blue ground, and a pelican encircled with the following inscription, "YMASQVE DE BVONA CANA;" in the possession of M. de Rothschild of Paris.



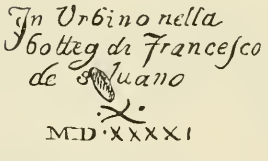
URBINO. The mark of an unknown master of the sixteenth century.



URBINO. The initials of an unknown master, on the back of a large maiolica dish, raised centre, with Charity and a border of arabesques and cupids, 18 in.

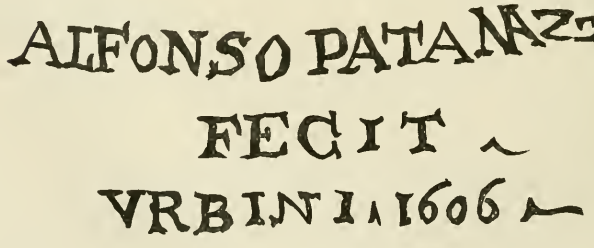
B. F. V. F.

URBINO. Battista. Franco. Urbini. Fece. The mark of one of the most celebrated painters on maiolica ware.



URBINO. This inscription and date are on the back of a very fine plateau, painted with the Storming of Goleta, engraved in Marryat. It has the mark of Fra. Xanto Avelli.

URBINO. The mark of Alfonzo Patanazzi. On the border of a large dish, painted with the subject of Romulus receiving the Sabine Women. In the Museum of Art, South Kensington.



The signature in full is on the reverse of the same dish. (*Keramic Gallery*, fig. 49.)

URBINO. Presumed to be the mark of Alfonso Patanazzi, but no description is given of the subject or the name of the collection where it is to be found. In Mr. Fortnum's Catalogue of the Maiolica in the South Kensington Museum (p. 369).

ALFONSO PATANAZZI
VRBINI FE.
ALFONSO PATANAZZI FE
VRBINI IN BOTEGA DI
IOS BATISTA BOCCIONE.
1607.

URBINO. The same artist; so signed at length on a plate mentioned by Passeri.

URBINO. "Alfonzo Patanazzi made this at Urbino, in the manufactory or workshop of Johannes Batista Boccione."

A.P.

URBINO. The initials of Alfonzo Patanazzi, on a maiolica plate.

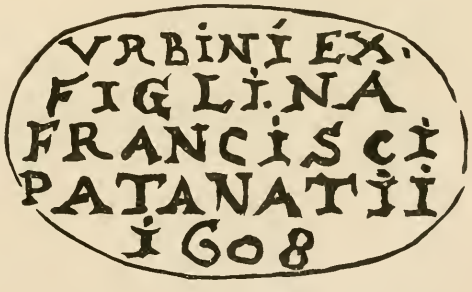
URBINO. This mark is on an inkstand with the four greatest poets at the corners, the body decorated with grotesques; from the collection of M. D'Azeglio, now in the possession of Mons. H. Delange.

Vrbini Patana
fecit anno 1584

URBINO. The mark of Francesco Patanazzi. On a plate in the Delsette Collection.

F.P.
1617.

URBINO. Another mark of Francesco Patanazzi, 1608. On a large triangular cistern; subject, Adam and Eve driven out of Eden, and border of grotesques. Fountaine Collection. In the recent sale at Christie's it was sold for £110.



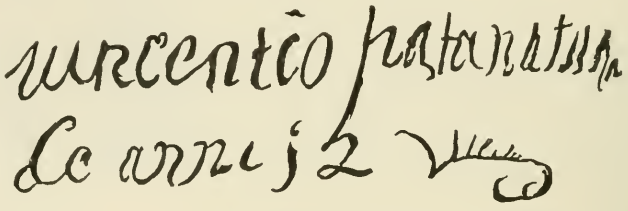
URBINO. On a plate mentioned by Passeri, painted by Vincenzio Patanazzi, at the age of 13.

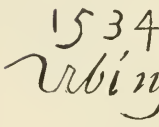
VINCENZIO PATANAZZI
DA VRBINO DI ETA
D'ANNI TREDECI DEL
1620.

URBINO. Vincenzio Patanazzi, aged 12. Mentioned by Paseri.

VINCENTIO PATANAZZI
DE ANNI DODECI.

URBINO. On a plate in the possession of Monsignore Cajani at Rome; subject, the Expulsion from Paradise. "Vincentio Patanatii de Anni 12."

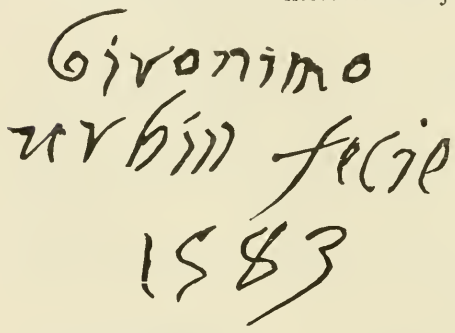




URBINO. Marked on the back of a plate; subject, Diana and Actæon. In the possession of the Marchese d'Azeglio.

FATTO IN URBINO.

URBINO. On a large vase painted with an historical subject. Soulages Collection.



URBINO. On a plate, painted with arabesques, mentioned by M. Riocreux. Another mark of the same painter and date is on a bowl in the Museum of Art, South Kensington; on the border are six oval sunk pools in the manner of Palissy, painted *en grisaille* with amorini; cost £40.

URBINO. This mark is on a plate of old white maiolica (Falcke's sale, No. 2880), marked in blue.

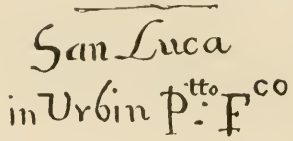
G.V.V.D.
MVNVS. F. ANDREA E VOLATERRANO.

URBINO. The arms of the Duke of Urbino. The initials of the inscription may be read, GUIDO, UBALDO, URBINO, DUX. Presented to Frater Andrea of Volterra. Passeri quotes *two* plates of this service: subjects, Coriolanus and the Deluge; *two* more, one representing the Sacrifice of Jacob, the other the Burning of Troy, were in the Delsette Collection, whence they passed into that of the late Mr. A. Barker; *two* in the Geological Museum: subjects, the Triumph of Trajan, and Mutius Scævola; *three* in the Marquis of Bristol's Collection at Ickworth: subjects, Aaron the High Priest, Camillo, and Men and Women at a stream; *one*, a flutted tazza, is in the British Museum; *one* is in the Rothschild Collection at Paris; and *one* in the Museum of the University of Bologna.

URBINO. This mark is on a plate, subject, Diana and Actæon, mentioned by Delange, attributed by some to Luca Cambiasi, a painter of Genoa, by others to Girolamo Lanfranco of Pesaro.

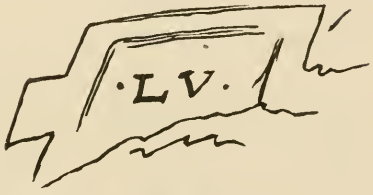
URBINO. A mark on a maiolica plate; subject, Diana and Actæon. In the Campana Collection.

URBINO. On the back of a plate, painted with St. Luke seated on a bull in the clouds, and holding an open volume. In the possession of Mr. Fortnum.



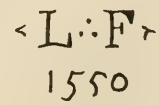
URBINO. This mark occurs on the front of a large Urbino dish, painted with the martyrdom of St. Lawrence; the description and date 1531 is on the back. It was sold at Lord Northwick's sale for 295 guineas.

URBINO. This mark is on a large dish in the Narford Collection, admirably painted with the Conversion of St. Paul, attributed to Orazio Fontana.

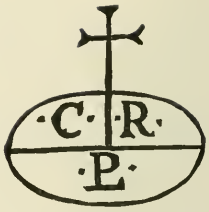


URBINO. Tazza (elliptic), strap-work in relief on each side and end, which terminate in blue masks, surrounding two medallions: one represents Moses striking the Rock, the other the Return of the Spies from the Promised Land; on reverse, strap and scroll-work and four lions' masks in relief; beneath the foot F. G. C., circa 1580. South Kensington Museum.

URBINO. On a very fine plateau, 16 in. diameter; subject, the Last Judgment, and long inscriptions signed both on the front and back. In the Collection of the Marquis of Bristol, Ickworth.

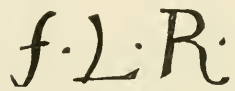


These two marks are given by Jacquemart as belonging to Urbino (*Merveilles de la Ceramique*, p. 349).

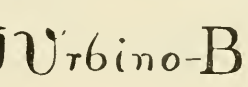


TESAVRVS CARBONES ERANT.

Urbino. This curious inscription is on the back of a large dish of the middle of the sixteenth century, and a representation of a mine, with several lumps of coal and a hatchet. It relates either to a scarcity of coal at that time, or more probably it records the successful use of that mineral as a substitute for wood in heating the kiln. On the front of the dish is painted a Roman sacrifice.



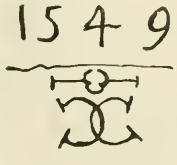
Urbino. The mark of a painter, on a highly-coloured dish; subject, a Lion Hunt, after Marc Antonio. It has been suggested that the initials stand for Francesco Lanfranco, Rovigo. Berney Collection. The same letter, in conjunction with the signature of Maestro Giorgio, dated 1529, are on a plate; subject, Jupiter and Semele. Addington Collection.



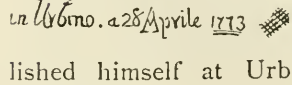
Urbino. On a plate; subject, Hector and Achilles in the River Xanthus, well-coloured. Berney Collection.

F. M. DOIZ. F.

Urbino? Denistoun (*Memoirs of the Dukes of Urbino*, iii. 391) observes that he saw "at Urbino, in 1845, a feeble plate in colour and design, signed F. M. Doiz Fiamengo fecit, a proof that it was no despised production of the time." The mark in the margin was on the front, at the base of a specimen in the Gowen sale, No. 112, but the name sounds very much like one of the Delft artists.



Urbino? This may probably be the monogram of Césare Cari of Faenza, who painted in the botega of Guido Merlino, from 1536 to 1551 (see p. 55).



Urbino. Fayence with stanniferous enamel. This inscription is on the bottom of a sliding pillar lamp with four burners, painted in the style of Moustiers, from which place, or from Marseilles, M. Rolet probably came and established himself at Urbino; it is in the South Kensington Museum; cost £12.

GUBBIO,

in the Duchy of Urbino, is known to us principally by the works of Maestro Giorgio Andreoli, who seems to have monopolised the ruby metallic lustre with which he enriched not only his own productions, but put in the finishing-touches in metallic colours on plates of other artists from Urbino and Castel Durante.

Giorgio was son of Pietro Andreoli, a gentleman of Pavia, and was established at Gubbio when young, according to Passeri, with his brothers Salimbene and Giovanni.

In 1498 he obtained the rights of citizenship and filled some municipal offices. He was a statuary as well as a painter of fayence, several of his sculptures in marble being extant. His early pieces, mentioned below, are without the lustre which subsequently rendered him so famous. The first piece on which his metallic lustre is revealed to us by his signature is dated 1519, his last is dated 1541; quoted by Mr. J. C. Robinson from a piece in the Pasolini Collection, signed by M°. Giorgio, which he says cannot implicitly be relied on.

In 1537 his son Vincentio or Cencio, the only one who followed his father's profession, was associated with him in his works. Vincentio is supposed to be denoted by the N seen on some of the Gubbio plates.

Perestino was another successor of M°. Giorgio, whose mark is found noticed below, but we have no certain information respecting him.

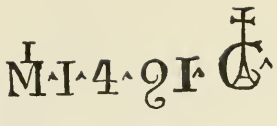
A plaque, with St. Sebastian in relief, of early lustre ware, 1501, is perhaps one of the earliest dated specimens extant; it is in the South Kensington Museum. In the same Collection is a large plate of Maestro Giorgio, with the arms of the Brancaleoni family, and border of arabesques (Soulages); cost £120.

A plateau from the Bernal Collection, having in the centre a Saint and two dogs, and the initials S. L., bordered with serpents, scrolls, and amorini; £150. There is a fine series of Gubbio lustre plates, which cost from £30 to £60 each. One of the finest specimens, however, of Giorgio is the plate painted with the Three Graces, dated 1525; sold in Mons. Roussel's sale for 400 guineas to the late Mr. A. Fountaine of Narford. At the Fountaine sale, 1884, it brought £766, 10s.

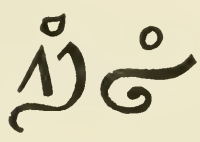
GUBBIO. This mark is supposed to be that of Andreoli; it is on the back of a lustre plate in the possession of Mr. I. Falcke.

GUBBIO. Attributed to Giorgio Andreoli. On the back of a lustre plate; subject, King Solomon. Campana Collection.

GUBBIO. Giorgio Andreoli, before he was ennobled as Maestro. The mark, in gold lustre, is here reduced; it is on the reverse side of a plaque, representing St. Jerome seated. Soulages Collection.

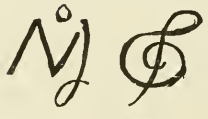


Gubbio or Faenza. These monograms and date are on a circular plaque, in white enamel on deep blue ground; in the centre is the sacred monogram Y.H.S. Museum of Art, South Kensington. M. Darcel reads the monogram, Giorgio Andreoli, although no similarity exists between this example and any of his known works. (*Keramic Gallery*, fig. 52.)

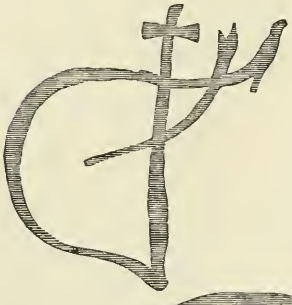


Gubbio. The initials of Maestro Giorgio. On a tazza, painted with a male and female figure seated, and a cupid. Soulages Collection.

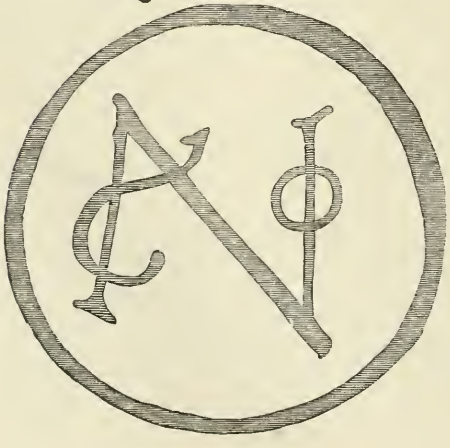
Gubbio. The initials of Maestro Giorgio, with a merchant's mark between; on a plate; subject, Balaam.



Gubbio. Another mark of Maestro Giorgio; given by Passeri.

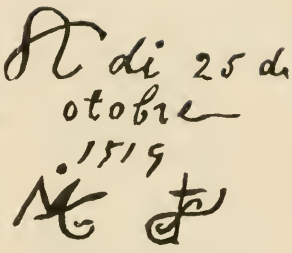


Gubbio. On a small plate of early period; in the centre the half-figure of a bishop (St. Petronio), after Perugino; border of leaf ornament, drawn in blue outline and lustred with ruby and gold; now in the possession of Monsignore Cajani at Rome. (Fortnum.)

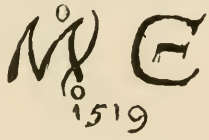


Gubbio. This monogram occurs in lustre colours on the back of a plateau, with female profile bust on a raised centre, of the well-known early type, richly lustred, which has been ascribed to Pesaro and Deruta. It is the only known instance of a mark on similar pieces. In the British Museum. (Fortnum.)

GUBBIO. On the back of a tazza, said by Brancaleoni to be in the "Casa tondi" at Gubbio, and referred to by Passeri; foliage and arabesques in blue, yellow, and ruby lustre. The form of the G is very similar to that on the small plate just described with the figure of St. Petronio.

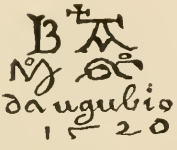


GUBBIO. Maestro Giorgio. On a lustrous dish, with arabesques in blue; in M. de Monville's Collection, Paris.

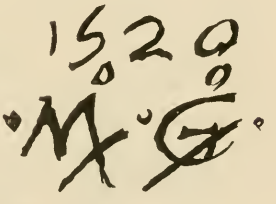


GUBBIO. Maestro Giorgio. His works date from about 1518 to 1541. Marked on a plate; subject, St. Francis; in the Museum of Art, South Kensington; cost £30.

GUBBIO. Maestro Giorgio, 1520, with a merchant's mark. On a lustrous plate, painted with Aurora in a biga, and two winged attendants on the water. In the late Mr. A. Barker's Collection.



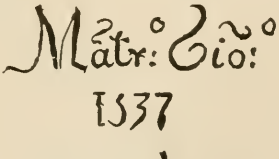
GUBBIO. Maestro Giorgio, 1520. On a flat plate, richly lustred gold ground, painted in the centre with a shield of arms of three fleurs-de-lis in chief and three crowns, supported by three cupids, candelabra, trophies, &c.



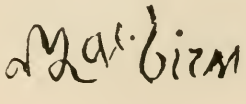
M° Giorgio. 1520. *Adj 2 di Otobre B.D.S.R. In Ugubio.*

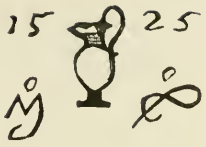
GUBBIO. This curious inscription is written in blue on a piece of maiolica in the possession of M. Dutuit of Rouen, differing materially from those we are accustomed to refer to Gubbio. The design is the Judgment of Paris, finished with great care in sober colours; the metallic lustre is subordinate to the rest; quoted by M. Jacquemart. The letters preceding the name of the place refer probably to the appellation of his manufactory, "Botega di S. R.," but we must leave the two last to be hereafter deciphered.

GUBBIO. On a plate, with a half-figure of St. John in the centre, ruby lustre, belonging to M. Leroy Ladurie, Paris.

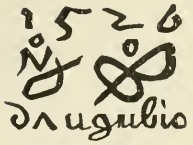


GUBBIO. Another mark of Maestro Giorgio, with the date 1537. In the late Mr. A. Barker's Collection.

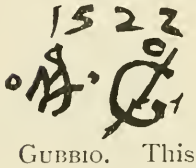




GUBBIO. Maestro Giorgio, 1525. On a plate, painted with "The Stream of Life," from an early print by Robetta. Narford Collection. It was purchased at the Bernal sale for £142, and was formerly in Passeri's possession. (*Keramic Gallery*, fig. 57.) In the recent sale of the Fountaine Collection, 1884, it brought £820.



GUBBIO. Maestro Giorgio, 1526. On a plate, subject, an Amorino swinging on the branch of a tree, painted *en grisaille*, richly lustred with ruby and gold colours. Soulages Collection.

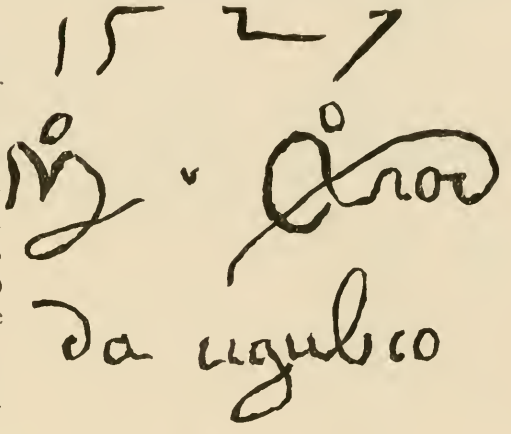


GUBBIO. Maestro Giorgio. On a lustred plate, representing the Death of Dido, from an engraving by Marc Antonio. In Mr. Amhurst T. Amhurst's Collection.

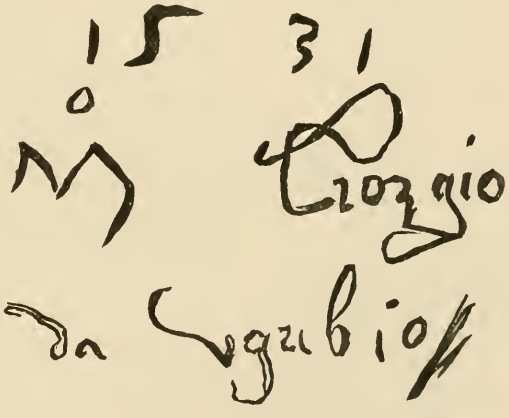
GUBBIO. This mark of a signature and date, here reduced to half its size, is painted in gold lustre, the flowers in the cornucopiæ being in ruby; occurs on the back of one of the finest works of Maestro Giorgio known to us, a dish of the largest size, having in the centre a group of

nymphs bathing, with a border of the richest *grotesche*. This noble piece is figured in Delange's *Recueil*, pl. 65, and at that time it belonged to the Baronne de Parpart, having been formerly in the Collection of Prince Bandini Giustiniani of Rome. This masterpiece of Giorgio is now, we

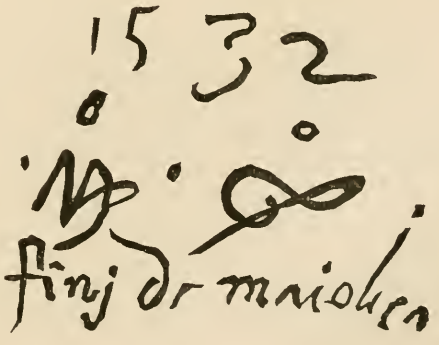
are happy to say, in England; it was sold for Madame Parpart at £880, and has since been acquired by Sir Richard Wallace at a price nearly doubling that amount.



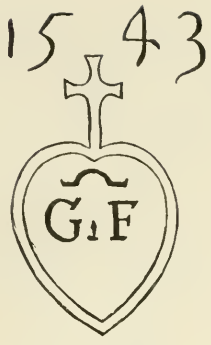
Gubbio. A curious variety of the signature of Maestro Giorgio da Ugubio, dated 1527, on the back of a plateau in the South Kensington Museum. A similar mark is given by Fortnum in his Catalogue of Maiolica (p. 200) which occurs on another piece by the same artist.



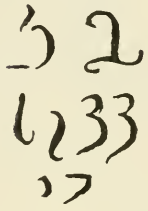
Gubbio. The mark of M°. Giorgio of Ugubio, as it was formerly spelt; it is dated 1531. From the Collection of Signor Marnelli; painted by an Italian maiolica artist, and sent to M°. Giorgio to be touched with his far-famed lustre colours of gold and ruby. The latter pigment remained a secret with him, and has never been surpassed, or even equalled. This added considerably to the value of such pieces, as was evidenced at the sale of the Fountaine Coll. in 1884, where fine pieces realised from £500 to £800 each.



Gubbio. This interesting mark (reduced) is on a magnificent circular dish in the Museum of the University of Bologna. The whole surface is covered with the subject, the Presentation of the Virgin, admirably drawn and richly lustred in gold and ruby. The inscription on reverse beneath the signature is remarkable, and the only instance recorded.

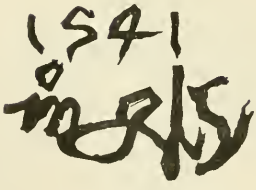


Gubbio. This interesting mark, with the date 1543, may probably be referred to Guido Fontana. It occurs on a slightly lustred tazza of Urbino character, in Mr. Fortnum's Collection. The subject, somewhat coarsely painted, is Constantine crossing the bridge and seeing the Cross in the sky; the mark is on the reverse in gold lustre.

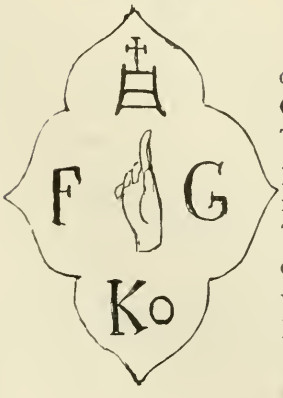


Gubbio. This mark and date are on the back of a plate which came from Paris and was purchased by Mr. J. Webb. It is probably an imperfect signature of Maestro Giorgio.

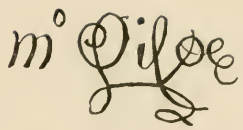
Gubbio. This mark occurs on a plate having on the border four medallions, two of which bear these initials; in the centre the Virgin between two angels. These letters have been considered to be the initials of Maria Gloriosa, but M. Darcel reads them Maestro Giorgio, and says the plate is identical with one in the Louvre, executed by the same hand, lustred and signed by that artist. In the South Kensington Museum.



Gubbio. This mark is on a plate; subject, Abraham visited by the angels, in metallic lustre; attributed to Maestro Gillio. Louvre Collection.

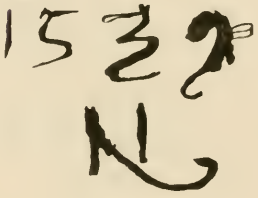


Gubbio. This singular device is painted in colours, and beautifully lustred by Maestro Giorgio in the front of a *tondino* or deep plate. The initials are probably those of a merchant prince or noble, the hand pointing to his trade mark, and sent by him to be lustred at Gubbio. The design is here greatly reduced from the original. It is dated on the back 1518, and is a very choice specimen of Giorgio's art. In the British Museum.

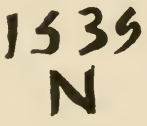


Gubbio. The name illegible, but in the style of Maestro Giorgio. From Passeri; attributed to Maestro Gillio.

Gubbio. This inscription, hastily and incorrectly drawn, has been attributed to Maestro Giorgio Andreoli, as well as to Cencio; subject, Two hunters with dog and hare; border of trophies, in metallic lustre. Sauvageot Collection.

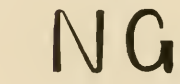


Gubbio. The letter N. and 1539 on a plate; subject, Diana and Actæon, with metallic lustre. In the Campana Collection, Louvre.

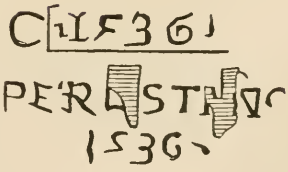


Gubbio. School of Maestro Giorgio. Mr. J. C. Robinson attributes this to Vincentio or Maestro Cencio; some have given it to Nocera, a branch of the Gubbio manufacture. It occurs on a plate, with the head of John the Baptist in a charger. (Soulages Coll.) The same letter is on a lustred plate, with an amorino holding a bow, in the South Kensington Museum.

Gubbio. The painter of the Giorgio school signing himself N., as in the preceding example.

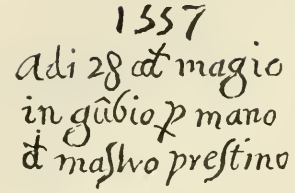


Nocera (Via Flaminia), a branch of the Gubbio manufactory. The pieces are usually marked N. The mark of N G, as in the margin, is in metallic lustre on the back of a plate, No. 83 in the Campana Collection.

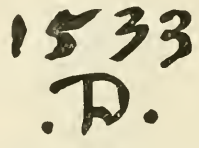


Gubbio. This signature of Perestino, considerably reduced here, is on a square bas-relief, representing the Virgin and Child, painted in metallic lustre; the name on the reverse is in red lustre. (Campana Coll., Louvre.) The semicircle above is not a C, as Mr. A. Darcel supposes, but the handle of the tablet. The idea that this letter is the initial of Cencio or Vincentio Andreoli, and the word underneath is a surname given him from his expertness and celerity in working, is too visionary; it is not "*prestino*," but without a doubt *Perestino*.

GUBBIO. Probably Maestro Perestino. On a vase in the Campana Collection; attributed in the catalogue to Maestro Giorgio.

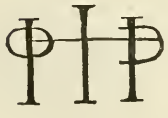


GUBBIO. Maestro Perestino or Prestino. Signed on a plate, painted in ruby and gold lustre, with Venus and Cupid; in the possession of Mr. I. Falcke.



GUBBIO. The mark, probably, of Maestro Perestino. It is on a plateau, painted from a lost work of Raphael; the subject is the Redemption of Solomon and the establishment of the throne of David. King David is seated on a throne, like that of Solomon, spoken of in the tenth chapter of Kings, ver. 18; on a lion tripod table before him is the flaming chafing-dish; a golden cup, holding the five shekels of silver; a priest holds the infant Solomon on the table, and inquires of Queen Bathsheba, who stands by his side, "Is this thy son?" &c. (Numb. xviii. 15). There are two attendants, one on the King, the other on the Queen. In the background is the type of the future temple; and in the distance is seen the tabernacle and the hill of the Lord, with two trees, on which are hanging the two sons of Rizpah, the daughter of Aiah, whom she bare unto Saul, and the five sons of Michal, the daughter of Saul; "and they hanged them in the hill before the Lord" (2 Sam. xxi. 9). In the Bracon Hall Collection.

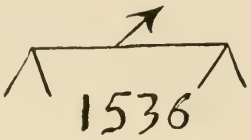
GUBBIO. This mark occurs on a piece in the Campana Collection: a forked L and a sort of naked branch.



GUBBIO. This monogram is on a fine plate, having the Torregiano arms, and foliage, trophies, &c.; sold at Mr. Galliardi's sale for £104.

GUBBIO. This monogram is on a lustred plate; subject, Abraham and the Angels. Campana Collection; perhaps an imperfect monogram of Maestro Giorgio.

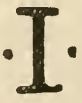
Gubbio. This mark has been attributed to Maestro Cencio (Vincentio), son of Giorgio Andreoli, but the mark is in direct contradiction to the assertion. Passeri says that Giorgio was assisted in his manufacture of maiolica by his brothers; it is more likely to be the monogram of Salimbene, who we are told was one of them. One was in the possession of M. Sauvageot, of Paris; another in the Campana Collection.



Gubbio. This mark occurs on a plate, subject, Hercules and Cerberus, in the Campana Collection, Louvre. Another, without date, is in the Museum of Art, South Kensington; the latter being rather indelicate in composition. Such is also the case with a plate bearing the same mark, having above the letters F R, dated 1535, given by Greslou.

Gubbio. On a bowl; subject, the Virgin and Child, painted in lustre colours. Narford Collection.

Gubbio. Marked on the back of a plate, of yellow ground, with trophies, shaded in blue; in the centre is a shield of arms of two storks, dated 1540. In the Barker Collection.



Gubbio. Marked in lustre colour on the back of a plate; subject, Cupid with sword and shield, blue border and scrolls.

Gubbio. These letters are on a plate, dark blue ground, with male and female heads in costume of the beginning of the sixteenth century, within wreaths, trophies, &c. (Bernal Coll.), South Kensington Museum; cost £26. 10s.

M.A.I.M.

Gubbio. A plate of the sixteenth century, having in the centre the bust of a warrior, inscribed as in the margin; on the border four coats of arms of yellow ground, and beneath Y. A. E. In the Collection of M. Meusnier, of Paris.

GABRIEL DA GUBBIO.

Gubbio. This curious mark was on a lustred plate by M°. Giorgio in Mr. Bernal's Collection, but was not catalogued with the others at the sale in 1855; subject, Abraham's sacrifice.

Gubbio. This mark appears on a vase having, in relief, the Virgin and Child, and also on a vase painted with ornaments in metallic lustre, and a large initial letter L; both in the Campana Collection.

Gubbio. On a portrait plate, with arabesques, as practised by Giorgio Andreoli, but of inferior merit. Campana Collection.

Gubbio. Perhaps the mark of Maestro Cencio. It occurs on a plate in the De Monville Collection; also on a plate in relief, No. 71 in the Campana Collection.

Gubbio. Umbria. Manufacturers of maiolica, Messrs. Carocci, Fabbri, & Co., exhibiting specimens of lustred colours in imitation of that of the fifteenth and sixteenth centuries, in yellow, ruby, and other metallic lustres, at the International Exhibition, 1862; marked in centre on the back. M. Pietro Gay, the director, is the artist who personally attends to this lustre, for which he obtained the medal.

PESARO.

We are indebted for all we know of this fabrique to Giambattista Passeri, who has striven to do all honour to his native country; and as its history was not written until nearly two centuries after its establishment, we must make allowances for his *amour propre*. Many of the pieces of ancient style with yellow metallic lustre, formerly attributed to Pesaro, are now by common consent referred to Deruta.

Passeri quotes a certain *Joannis a Bocalibus* of Forli, who in 1396 established himself at Pesaro.

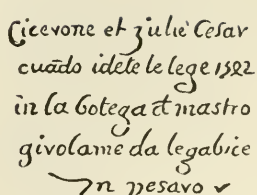
In 1462 mention is made of the loan of a large sum for the enlargement of a manufactory of vessels. The borrowers, Ventura di Mastro, Simone da Siena of the Casa Piccolomini, and Matteo di Raniere of Cagli, bought in the following year a considerable quantity of sand "du lac de Perouse," which entered into the composition of fayence. To this date Passeri places the introduction of the manufacture of maiolica.

In 1546, an edict was passed in favour of Pesaro by Jean Sforza, forbidding the introduction from other fabriques of any but common vessels for oil and water; to the same effect were two other edicts of

1508 and 1532, and another by Guido Ubaldo in 1552; in this last the potters of Pesaro, M°. Bernardino Gagliardino, M°. Girolamo Lanfranchi, and M°. Rinaldo, "vasari et Boccalari," engage to supply the town and country with vases, and pieces painted with historical subjects, under certain conditions. The M°. Gironimo, vase-maker, who signs the plates in the margin (page 80), is probably the Girolamo Lanfranchi here mentioned; his son Giacomo succeeded him, who in 1569 invented the application of gold to maiolica, fixed by fire.

Another corroboration of Passeri's statement, and of the importance of the Lanfranchi establishment, occurs in an anonymous document published by the Marquis Giuseppe Campori (*Notizie della majolica e della porcellana di Ferrara*). It is preserved among the archives of Modena, and is dated Pesaro, 26th October 1660. It relates how the Duke of Modena had been entertained at the house of the Signora Contessa Violante, "*con tutta quella domestichezza*," which he desired; how he was presented with six *bacili* filled with delicacies made by the nuns, sent to him by the daughters of the Countess, and which were kept in the dishes. That some of his family wishing to buy majoliche painted by Raffaelle of Urbino, a great quantity of *bacili* and *tazzoni* was brought to them, not by Raffaelle, but painted by a certain ancient professor of that kind of painting denominated "*il Gabiccio*"—"*le furono portate gran quantità di bacili e di tazzoni o fruttere, non già de Raffaelle ma dipinti da un tale antico Professore di tali pitture denominato il Gabiccio*," who, as the Marquis Campori suggests, was probably that Girolamo di Lanfranchi, the *maestro* of the establishment at the Gabice. It then goes on to relate that these dealers in antiquities, like some of their brethren of the present day, asked too much money, to wit, a hundred *doble* for a *rinfrescatore* or cistern; certainly well painted, but for which they offered twelve! and that they only succeeded in acquiring another *rinfrescatore*, and a large turtle that would serve as a basin or a dish, painted with grotesques and figures on the bowl and cover, for which they paid twenty-two *doble*. The Marquis Campori observes that the cover of this *tartaruga* was sold not long since in Modena to an amateur, and when last in Florence the writer learnt that such a piece was then in the hands of Signor Rusca of that city. He had himself seen at Rome the lower portion of a large turtle or tortoise shaped dish in the Palazzo Barberini, which may perchance belong to the cover in Florence, or be the other half of a similar piece. (Fortnum.)

We had an opportunity, a few years since, of inspecting a perfect *tartaruga*, which is still in the possession of a friend, answering exactly the description given above, ornamented on the interior with elegant arabesques of grotesque animals, modelled from life in form of a tortoise, of which a photograph was taken at the time, and is now in our possession.

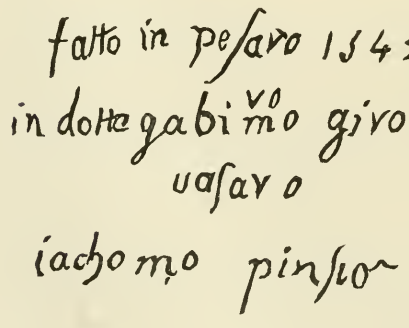


This inscription is on a *fruttiera* or tazza with the subject of Cicero expounding the law before Julius Cæsar, a composition of six figures: Cicero in the centre holds a folio before Cæsar, who is seated on a throne; the inscription is on the reverse. In the possession of Mr. Fortnum. It bears the signature of Girolamo of Gabice, 1542, mentioned by Passeri, whose name is so stated in an edict of 1552, probably the same as Girolamo Lanfranco. In 1569 a privilege was granted to him for the application of gold to fayence, fixed by the fire. About 1590 he was succeeded by his son Giacomo, who ceded the manufactory in 1599 to his sons Girolamo and Ludovico.

Mr. Fortnum (Catalogue S. K. Museum, p. 158) remarks, that in this inscription we have a very interesting example, corroborating the records given by Passeri of the Lanfranchi fabrique and of its locality. This is the Maestro Girolamo di Lanfranco of Gabice, a dependency of *Castello*, six miles west of Pesaro, and thus mentioned in a register:—

"1560 Mastro Girolamo di Lanfranco delle Gabice, vasaro, possiede una casa, &c." "1598 gli succede Giacomo suo figlio." "1599 gli succedono Girolamo e Ludovico figli di Giacomo."

In the Montferrand Collection, No. 162, there was a plate representing the Martyrdom of St. Maurice, the Tribune of a Roman Legion; on the border were the arms of Cardinal Giustiniani; it was heightened with gold, and the work of Giacomo Lanfranco, 1569.



This mark is on the reverse of a plate in the Museum of the University of Bologna, representing nymphs at the bath, by Jacomo, son of Maestro Girolamo, Fatto in Pesaro 1542 in bottega di Ma^ro^ Gironimo Vasaro, Jachomo pinsur. (In the second line of the inscription, the painter has transposed the letters *d* and *b*.)

There was in the Collection of M. Mathieu Meusnier, Paris (now dispersed), a fine Italian fayence plate, with *rêflet metallique;* in the centre a man on horseback in armour, praying, in the manner of Albert Dürer, and on the border a number of square tablets linked together like a chain, each tablet containing a letter, thus:—IOMARECHOMADOADIO. Sixteenth century.

Passeri does honour to Guido Ubaldo II. della Rovere (who became

Duke of Urbino in 1538) for his patronage of the fabrique of Pesaro. On the death of Guido Ubaldo in 1572, the pottery began to decline, and when Passeri returned to Pesaro in the year 1718, there was only one potter, who made ordinary vessels. Some years after, in 1757, he sent a painter from Urbania and recommenced the manufacture on an improved plan; some of these later pieces are noticed below.

Pesaro. On the back of a dish, circa 1535; subject, Apollo and Argus. Bernal Collection; cost £6, 10s. A similar inscription is on another dish, of Picus and Circe, also from the Bernal Collection; cost £11. Both in the British Museum.

FATO IN PESARO.

The greater part of the early maiolica is not marked. One piece of a man on horseback, in gold and red metallic lustre, is quoted by M. Jacquemart.

De Pisauro ed Chamillo.

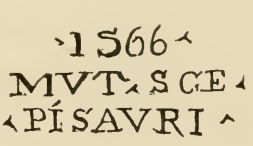
Pesaro. On a dish; subject, Horatius Cocles; mentioned by Passeri. Another large plateau—subject, the Triumphal March of the Emperor Aurelius—was in the Soltykoff Collection, with the same inscription, but dated 1552; sold for sixteen guineas.

FATTO IN PESARO. 1541.

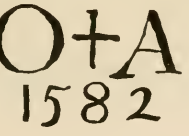
Pesaro. Made in the workshop of Master Gironimo, maker of vases, in Pesaro; quoted by Passeri.

NELLA BOTEGA DI MAESTRO GIRONIMO VASARO. I.P.

Pesaro. This inscription is on a plate, subject, Mutius Scævola, of good design, but coarsely painted, blue, green, and yellow predominating. In the Marquis d'Azeglio's Collection.



Pesaro. This mark is given by Passeri as occurring on two pieces, which he assigns to this place.



Pesaro. Made in the workshop of Maestro Balthasar, vase-maker of Pesaro, by the hand of Terenzio, son of Maestro Matteo, bocale-maker, 1550. This inscription is found on a plate having a cupid in the centre, with a border of musical instruments and trophies on blue ground. An open music-book has the title of a song:

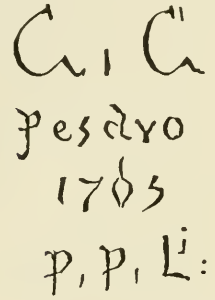
QUESTO PIATTO FU FATTO IN LA BOTEGA DI MASTRO BALDASSAR VASARO DA PESARO. E FATTO PER MANO DI TERENZIO FIOLO DI MASTRO MATTEO BOCCALARO TERENCIO FECE 1550.

O bel fiore
Amore mio bello,
Amor mio caro
La Grisola, la grisola.

It is mentioned by Passeri. This artist was known as *Il Rondolino.*

PESARO
CALLEGARI E CASALI
OTTUBRE 1786.

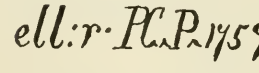
Pesaro. The manufacture of pottery was revived about the middle of the eighteenth century. M. A. Jacquemart says that two artists of Lodi, Filippo Antonio Callegari and Antonio Casali, were manufacturers here, but the precise date is unknown. There was another fabrique established by Giuseppe Bertolucci of Urbania in 1757, and it is known also that in 1763 Pietro Lei, a painter of Sassuolo, took the direction of one of these, probably the former. Their signatures at length, as in the margin, are found upon a soup-tureen in imitation of Sèvres, bleu de roi ground, with gold arabesques and medallions of flowers and landscapes.



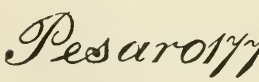
Pesaro, 1765. This mark, in violet, is beneath a fayence plate with stanniferous enamel, painted with a rose and forget-me-nots in the centre, and a border of birds and flowers in relief and coloured. The ware is very much like that of Marseilles, as is also the decoration. In the possession of Mr. Fortnum. (*Keramic Gallery*, fig. 37.)

An *écuelle*, with green and gold leaves and scrolls, has the letters C C and Pesaro without a date.

The letters C C stand for Callegari and Casali, and those at the end for Pietro Lei, before named.



Pesaro ? On a late maiolica medicine vase; subject, Adam and Eve driven out of Paradise.



Pesaro. On a jug, blue ground, painted with flowers on a white medallion; one of the latest of the maiolica productions in Italy. De Bruge Collection.

CASTEL DURANTE.

M. Giuseppe Raffaeli (*Mémoires Historiques sur les Faïences de Castel Durante*) mentions the existence in 1361 of a certain Giovanni dai Bistuggi, or John of Biscuits, that is, the earthenware after having received one baking, before it was enamelled and painted, which was more than seventy years before its supposed invention by Luca della

Robbia. He also speaks of a certain Maestro Gentile, who furnished the Ducal palace with vessels in 1363. The most ancient dated piece is the beautiful bowl which belonged to Mr. H. T. Hope, dated 12th September 1508.

At a later period, a potter named Guido di Savino worked at Castel Durante, who, according to Piccolpasso, transported to Antwerp the knowledge of the manufacture of Italian maiolica.

It was also from Castel Durante that Giovanni Tesio and Lucio Gatti, in 1530, introduced it into Corfu, and in 1545 that M°. Francesco del Vasaro established himself in Venice.

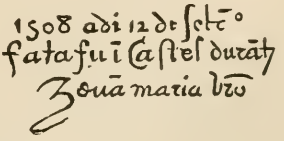
About 1490 the following artists were working: Pier del Vasaro; the Sabatini; Picci; Superchina; Savini; Bernacchia; Marini; Morelli. The manufacture was at its perfection in 1525–30, and continued to produce good wares even till 1580. In connection with *istoriati* pieces and mythological subjects, the following artists are recorded: Luca and Angiolo Picchi; Pier Francesco Calze; Ubaldo della Morcia; Simone da Colonello; the Fontana, &c.; also the Appoloni; Giorgio Picci; Lucio, Bernardino, and Ottaviano Dolci.

Piccolpasso, a potter of this place, in his interesting book describes all the various wares and patterns, illustrated by drawings in pen and ink, as well as its manufacture, processes, utensils, &c. About 1623 it was created a city, and took the name of Urbania after Pope Urban VIII.

In 1722 Urbania was the only fabrique which existed in the Duchy of Urbino, where articles of utility only were made; but Cardinal Stoppani brought painters from other places, and endeavoured to put fresh life into the trade of Urbania.

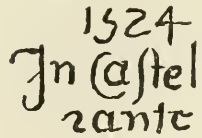
The best artists at Urbania were the Lazzarini, the Frattini, and the Biagini, who painted from prints by Sadeler, Martin de Vos, the Caracci, Bassano, Tempesta, &c. The arabesques with grotesque heads, frequently on blue ground, are boldly drawn; cornucopiæ, &c., designed and shaded with light blue, touched with yellow and orange, brown and green, mostly on a large scale of pattern. For the names of the designs and forms of the vases, see page 53.

A plate of Castel Durante maiolica, painted with Mars, Vulcan, and Venus, circa 1530 (Bernal Collection), is in the South Kensington Museum; cost £44.

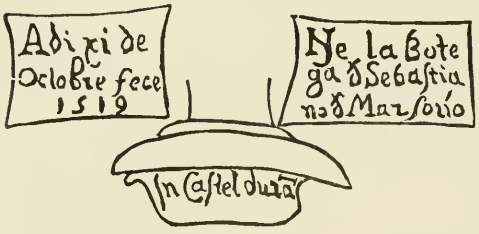


Castel Durante. This inscription is on the bottom of a large and very fine bowl, surrounded externally by blue scrolls on white; inside are painted the arms of Pope Julius II., supported by cupids with arabesques, &c., on deep blue ground. This important piece was made on the 12th of September 1508, and painted by Giovanni Maria, vasaro or vase-maker.

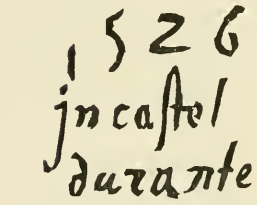
In the Collection of the late Mr. H. T. Hope. The *vro* at the end of the inscription has been deciphered *Urbino*, but it is probably intended for *vasaro*.



Castel Durante. On a plate; subject, a King distributing wine and bread to some soldiers; in front are four vases, and a larger one filled with loaves. Marquis d'Azeglio's Coll.



Castel Durante. Sebastiano Marforio, in whose workshop this piece was made on the 11th of October 1519, at Castel Durante. Inscribed on a large pharmacy vase, with scrolls, chimeræ, arabesques, &c. Bernal Collection, now in the British Museum; £23. There is one similar in the South Kensington Museum.



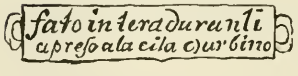
Castel Durante. Inscribed in yellow colour on a dish; subject, Dido and Ascanius. Bernal Collection; £13. Also on one in the Campana Collection, dated 1525; subject, the Rape of Ganymede; and on another, subject Marsyas. Sauvageot Collection.

IN CASTELLO DURANTI.
APRESO A URBINO.
MIGLIE 7. 1555.

Castel Durante. An inscription on a pharmacy vase: In Castel Durante, near Urbino. In the Museum at Sèvres.

A DE SEI D'MAGGIO
1550. AFARO IN
STVDI DURANTIAS.

Castel Durante. Inscribed on a pharmacy vase in the Marryat Collection.



Castel Durante. Inscribed on a vase in the Hotel de Cluny at Paris: Made of the earth of Castel Durante, near the city of Urbino.

FRANCESCO DURANTINO
VASARO. 1553.

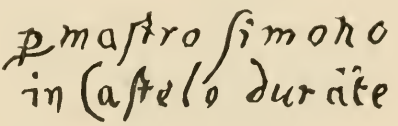
Castel Durante. Francesco Durantino, vase-maker. On a cistern; subject after Giulio Romano.

FATTO IN BOTEGA
DI PICCOLPASSO.

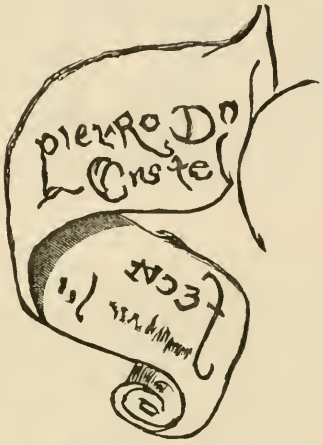
Castel Durante. The Chevalier Piccolpasso, director of a botega for making pottery, circa 1550, wrote a treatise on the art of making and decorating maiolica, whilst this manufactory was under the patronage of Guidobaldo II. This manuscript has been secured by Mr. J. C. Robinson for the library of the Museum of Art, South Kensington. It is illustrated with pen-and-ink sketches of the mode of manufacturing the

maiolica, and patterns of the ware made at Castel Durante. A translation, with copies of the drawings, has recently been published in Paris. M. Delange, in his translation of Passeri's work, speaks of a vase inscribed with Piccolpasso's name.

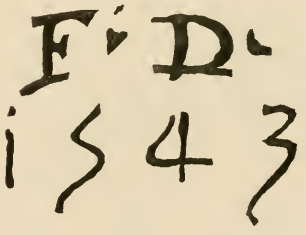
CASTEL DURANTE. A vase painted with grotesques, dated in front 1562, by Maestro Simono in Castello Durante; in the possession of M. Cajani of Rome. Passeri mentions Maestro Simone da Colonello (see p. 83). It is figured in Delange's *Recueil*, pl. 75.



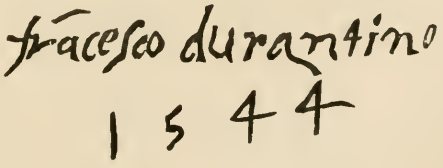
CASTEL DURANTE. This curious mark is on a dish decorated with trophies, in the Museum of the University of Bologna; the scroll is divided into two folds, on the upper one is inscribed *Pierro* or *Pietro da Castel* (*Durante*); the lower portion has *fece* or *fecit*, with some illegible characters above.



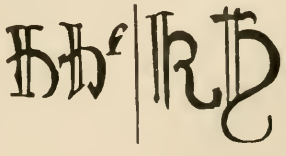
CASTEL DURANTE. On a plate in the Narford Collection; subject, the Arrest of a Cavalier, painted with great care by Francesco Durantino.



CASTEL DURANTE. On a tazza in the British Museum; subject, Coriolanus met by his Mother.

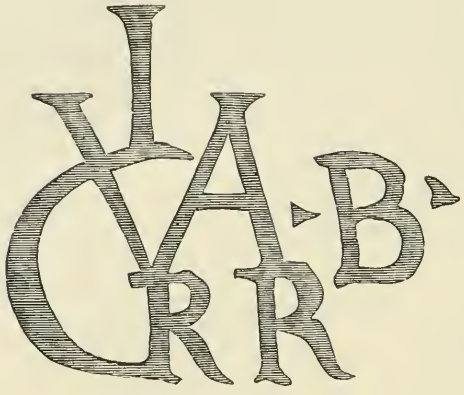


CASTEL DURANTE. These marks are on a plate of this manufacture; subject, the Rape of Helen; from the Bernal Collection, now in the British Museum; cost £6.

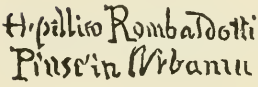


IN CASTELLO DURANTO, 1541.

Castel Durante. On a pharmacy vase (Albarello), painted with trophies, grotesques, &c., and the bust of a man ; the name is on a cartouche at back, on a blue ground. (Louvre, G. 244.)



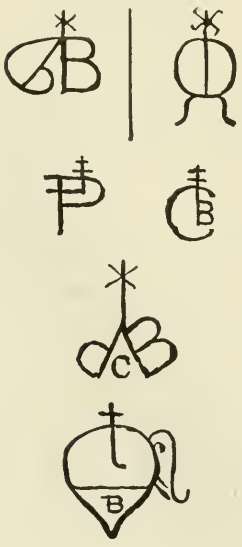
Castel Durante. Plate painted with a draped female on horseback, armed with shield and spear, in the act of charging a man seated on a rock and resting against his shield ; cupid above in a biga of doves. In brown *grisaille*. Reverse, strap-work and waved lines, and a monogram which is repeated on the woman's shield ; perhaps the name of the person to whom it was given. Date circa 1540. South Kensington Museum.



Castel Durante. This painter must have been engaged here in the seventeenth century, for the name of the place was changed to Urbania in 1635, in compliment to Pope Urban VIII. ; it is on a plate, subject, the Triumph of Flora, &c. Campana Collection.

FATTA IN URBANIA NELLA BOTEGA DEL SIGNOR PIETRO PAPI, 1667.

Castel Durante. On a piece of maiolica ; the mark is given by M. Jacquemart.



Castel Durante. These seven monograms or merchants' marks occur on pharmacy vases ; they probably belong to the druggists for whom the vases were made, and not the painters or makers. The last of them is on a fine cylindrical pharmacy vase, with a large oval medallion of warriors in classical costume, and scroll border ; at bottom is a negro's head, and at the top the annexed mark, probably a pontifical cipher of Pope Julius II. On the back is the early date of 1501. Bernal Collection, now in the British Museum. Mr. H. G. Bohn, in his *Monograms*, which forms a supplement to the priced catalogue of the Bernal sale, has ascribed this mark to P. Incha Agricola, and adduces as evidence of the existence of a painter of that name, No. 1949 in the Collection ; but he has doubtless been misled

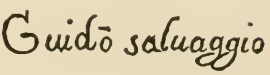
by the erroneous reading of the inscription on that specimen given by the compiler of the catalogue (who was not *au fait* with the subject) —which is really the name of the place where it was made—thus *P. In chafaggiuolo.* This absurd error has been perpetuated by M. Jules Greslou, *Récherches sur la Céramique*, p. 196.

GIOVANNI PERUZZI DIPINSE 1693.

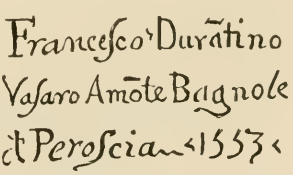
CASTEL DURANTE. On a picture of a landscape, mentioned by Mr. Marryat.

CASTEL DURANTE. On a maiolica pharmacy vase; subject, St. Martin dividing his cloak; marked in blue at the back. This is probably an owner's mark; it is surmounted by a crown.

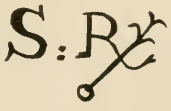
CASTEL DURANTE. Piccolpasso in a manuscript (now in the library of the South Kensington Museum, written in 1548) speaks of a certain Guido di Savino of Castel Durante, who had carried to Antwerp the art of making fayence. This Savino has been confounded by M. A. Demmin with a certain Guido Salvaggio, through his misreading of an inscription on a plate in the Louvre, "Guidon Salvaggio," which, instead of being the signature of a painter, is only the description of the subject depicted, viz., a character of Ariosto's, *Guido the Savage*, shipwrecked in the *Isle des Femmes.*



PERUGIA. The name of this ancient city is in Greek Περουσια, in Latin *Perusia*, and formerly in Italian *Peroschia* or *Peroscia;* it is a populous city, the capital of Perugino, in the States of the Church. The inscription reads "Francesco Durantino, vase-maker, at the Mount Bagnole of Perugia," probably the same as that on page 84. It occurs on an oval cistern, painted with subjects after Giulio Romano. Fountaine Collection.



CASTEL DURANTE? On the back of a plate of blue enamel, with dark blue arabesques and masks, touched with white and yellow round the rim, and Europa in the centre; probably of the seventeenth century. Mr. H. A. Neck's Collection.



FAENZA.

Faenza was the most important, and probably the most ancient, of all the manufactories of maiolica in Italy.

The earliest piece which we have attributed to Faenza is the plate in the Hotel de Cluny, which heads our list, dated 1475; then comes the tile inscribed Nicolaus Orsini, 1477, and the plate signed by Don Giorgio, 1485.

A most interesting specimen, from its bearing the name of the place as well as the date, is an enamelled tile in the church of St. Sebastian and St. Petronia at Bologna, inscribed "Bologniesus. Betini. fecit: Xabeta. Be. Faventcie: Cornelia; Be. Faventicie: Zelita. Be. Faventicie: Petrus. Andre. de. Fave.," and the date 1487.

There are two tablets of earthenware, covered with stanniferous enamel, white ground, with letters painted in black, in the South Kensington Museum; one is inscribed "Simonetto. di. Chorso. dall. Arena. P^A. m.d. xii.," above a shield of arms; the other is an oblong tablet with this inscription, "Giovanni. Salvetti. P^A. et C^o. m.c.c.c.c.l.iiii. et Michele. svo. Figl. (Figluolo) P^A. m.d.x.iiii."

The Musée de Cluny possesses a pharmacy vase dated 1500, the companion to which has the name Faenza. In 1485 Tomasso Garzoni in the *Piazza Universale* praises the ware of Faenza as being so white and so brilliant.

In 1548 Piccolpasso, the director of a rival manufacture at Castel Durante, and who wrote about the time when Urbino and Gubbio produced their finest works, gives the preference to the ware of Faenza.

The mark of a circle intersected by cross bars, with a small pellet or annulet in one of the quarters, has been found in connection with the signature of a Faenza fabrique (Casa Pirote), and it is therefore presumed that the pieces bearing it are from that manufactory.

Vincenzo Lazari speaks of a plate in the Museum of Bologna representing the Coronation of Charles V., bearing on the reverse "Fato in Faenza in Caxa Pirota." He also records that one Césare Cari, a potter, went from Faenza to Urbino.

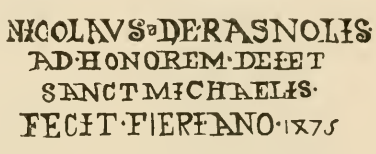
Among the decorators of Faenza the same author notes Baldesara Manara, who signed his pieces frequently B.M. as well as his name at length. There is a celebrated painter who signs himself F.R., as noticed in the text; these pieces generally have on the reverse decorations in blue and orange. Another peculiarity among the painters of Faenza is a fine red colour employed by them; Piccolpasso says it is found especially in the workshop of Maestro Vergilio of Faenza, and Passeri describes the way to produce it. The backs of the pieces are usually ornamented with concentric circles or spiral lines in lapis blue on clear

light blue, and when the reverse is white, the imbrications or zones are alternately blue and yellow.

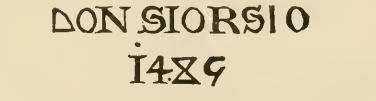
The early pieces are archaic in character, the decorations are very ornamental, especially the grotesques or arabesques in *camaieu* on blue or yellow ground, or alternately on the two colours. The fabrique of Faenza does not appear to have adopted the yellow metallic lustre.

The following are in the South Kensington Museum :—

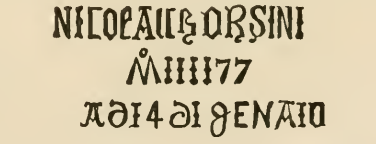
A plateau with raised centre, the surface grounded in dark blue, with the coat of arms in the centre, around which is a band of dancing amorini and arabesque border, circa 1520. Soulages Collection ; £80. A Faenza plate with arabesque border on blue, and medallions of profile heads, in the centre, amorini in a grotesque car, circa 1510; Bernal Collection, £36. A fruttiera, subject, the Gathering of Manna in the Wilderness, copied from an engraving by Agostino Veneziano, after Raffaelle ; £100.



Faenza. This inscription is round a maiolica plate, having in the centre the monogram of Christ in Gothic characters, surrounded by garlands in blue, on white ground : Nicolaus de Ragnolis ad honorem Dei et Sanct. Michaelis, Fecit Fieri Ano 1475. In the Musée de Cluny ; one of the earliest dated pieces known.



Faenza. On the rim of a maiolica plate ; in the centre is represented Christ in the tomb, with emblems of the Passion. The name of Don Giorgio, 1485, is probably that of Maestro Giorgio, before he went to Gubbio and was ennobled. In the Sèvres Museum.



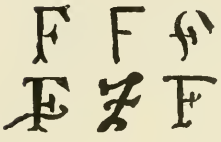
Faenza. The annexed inscription occurs on an oblong escalloped tile in the Sèvres Museum. At the top is "Nicolaus Orsini;" at the bottom, "1477. The 4th day of June," and between are the Orsini arms, supported by cupids. It is extremely interesting, being of so early a date.

Faenza. Andrea di Bono. This name is written on a scroll in the centre of a circular maiolica plaque, dated 1491, bearing a shield with a lion rampant, and a small shield round its neck, enclosing a fleur-de-lis. Formerly in the Montferrand Collection, now in the South Kensington Museum. (*Keramic Gallery*, fig. 54.)

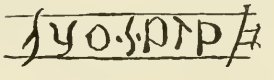
FAENZA. A very early plate, circa 1470, with the Virgin and Child painted on a dark blue ground, has on the back this mark in blue. Fountaine Collection, Narford. This curious signature has never yet been deciphered. It is figured in *Marryat*, p. 104, third edition.

FAENZA. This mark is on the back of a small plate, with border of masks, cupids, and arabesques, in yellow on dark blue; in the centre Christ bound. Early sixteenth century. Henderson Collection.

FAENZA. On a plate; subject, Samson pulling down the pillars of the Temple; the back covered with coloured ornaments. Marryat Collection.



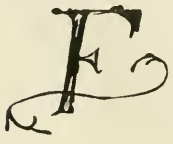
FAENZA. The letter F of different forms probably indicates the Faenza manufacture. It occurs on plates with ornamented backs, in blue or yellow, of circles, foliage, imbrications, &c.



FAENZA. This mark is on a *repoussé* dish, with festoons of different colours, ornamented in arabesques; mentioned by Delange.

FAENZA. On the reverse of a plate in the Museum of the University of Bologna, representing the Coronation of Charles V. in that city in the year 1530, the probable date of the piece.

FAENZA. This inscription reads *FATE. IN. FAEnza. IOXEF. In. CAsa PIROTE*, 1525. Made in Faenza at the workshop of Pirote. The word Ioxef, which is also repeated on the interior of the plate, designates the subject, which is *Joseph's Cup*. In the possession of Baron Gustave de Rothschild.



FAENZA. On a plate painted in blue *camaieu*, an amorino in the centre, and border of dragons and trophies. Barker Collection.

FAENZA. On a plateau, dark blue ground, in the centre a half-figure of a lady richly dressed, a banderole in front inscribed "SUSANNA BELLA P.V.," border of flowers, &c., circa 1500–10 on reverse, concentric lines of orange and blue, the mark in blue. South Kensington Museum.

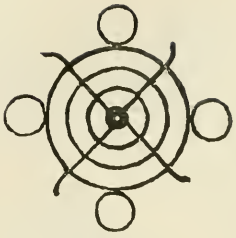
FAENZA. On the reverse of a fragment painted with allegorical subject by the artist who signs F. R. The mark is a pink, similar to the rebus adopted by Benvenuto Tisio, called Garofalo, and the design for the piece may have been by that painter. In the Basilewski Collection.

FAENZA. On a plate, with portrait of Laura, and arabesque border. This mark was formerly attributed to Pesaro.

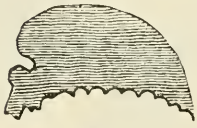
FAENZA. On a plate, with arabesques painted on blue ground.

FAENZA. This mark is on a plate cited by Brongniart.

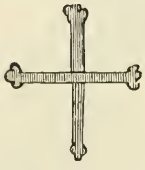
FAENZA. On a large plateau, painted with the Judgment of Paris, surrounded by a border of arabesques on blue ground, dated 1527.



FAENZA. On a small shallow bowl representing the Saviour in a sarcophagus, border of cherubs' heads, grotesques, &c., designed in white, and shaded in yellow brown on dark blue ground. In the British Museum.



FAENZA. This unknown mark of the wing of a bird is on a maiolica tazza, inscribed "Nerone che fa barare la matre."



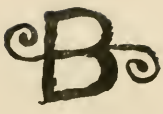
FAENZA. An unknown mark on a maiolica plate; subject, a woman bathing.

FAENZA. On a large dish; in centre, St. Francis, encircled with rich arabesques on orange ground, white borders, painted in blue and yellow palmettes. These letters are on the back. Soltykoff Collection.

FAENZA. On a large dish, representing Christ rising from the tomb; on each side are the Maries, coloured on deep blue ground. On the tomb is inscribed, "Cesaro Roman Imperatore Augusto," the date 1535, and S.P.Q.R. The portrait annexed is on the lower part, and is introduced here to show the curious characters which surround it. Soltykoff Collection.

FAENZA. This monogram is on the back of a bowl, with interlaced knots of blue and orange; in front is a medallion of a rosette, surrounded by yellow flutings, edged with blue, in brilliant colours; circa 1520. Uzielli Collection.

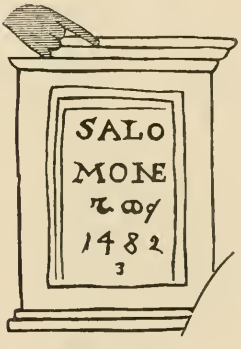
FAENZA. Marked in blue, surrounded by rings, on the back of a very rare plate, with deep blue background, and allegorical subject of a Centaur bound to a pillar by three cupids, with emblems of love, war, music, &c. It is now mounted in an inlaid marble frame of flowers and fruits. Barker Collection.



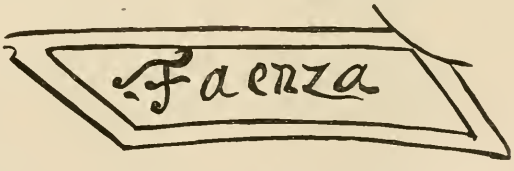
FAENZA. This letter, B with a *paraphe*, is on the back of a plate, with flowers, &c. On the front are arabesques and scrolls (*sopra azurro*) *en grisaille*, in the centre a cherub, and dated 1520. Probably the mark of Baldesaro of Faenza.

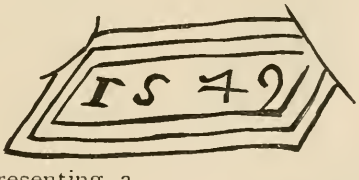
FAENZA. Maiolica plate of the sixteenth century, *sopra bianco* border, boy and wolf in the centre; marked in front. Collection of Marchese d'Azeglio.

FAENZA. On the back of a plate surrounded by a border of foliage; on the front a border of fruit and flowers; on the sunk centre, supported by two amorini, a shield *azure* between three mullets, two and one *or*, an owl *azure* armed *or*. In Mr. H. A. Neck's Collection.



FAENZA. Mr. Fortnum says, "This mark and early date, 1482, is on the face of one of seventeen plates of a service by the same hand, in the Correr Museum at Venice, representing Solomon adoring the idols; they are of remarkable beauty. Signor Lazari read this monogram as composed of the letters G.I.O., the O being crossed by the I, but they appear more like T.M. in mediæval character, followed by a small *q* or *p*."





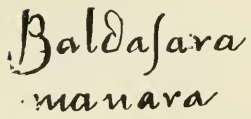
FAENZA. On a drug pot in the Collection of Mr. A. W. Franks, painted with the head of Camilla on a coloured medallion, trophies in grey and green; date 1549.

FAENZA. On a fine plate, representing a fête in honour of Neptune, correctly drawn and elegant in style, with the arms of Sforza and Farnese. In the Campana Collection.

MILLE CINQUE CENTO
TRENTASEI A DI TRI
DI LUIE
BALDESARA MANARA
FAENTIN FACIEBAT.

Faenza. On a maiolica dish of uncertain manufacture, with a diapered border, and a figure in the centre.

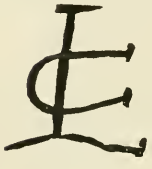
Faenza. Painted by Baldasara Manara in 1536. This inscription is on the back of a circular plaque; subject, a Standard Bearer of the Duke of Ferrara. British Museum.



Faenza. The signature of Baldasara Manara on the back of a plate, circa 1540; subject, Pyramus and Thisbe; in the Collection of the Marquis d'Azeglio. Another, similar, but with the word *fan* (Faenza); subject, Time drawn by stags; in the Fortnum Collection.

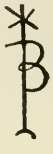
Faenza. Plate, painted probably by Baldasara Manara, the initials of his name appearing with the date 1534. There are several pieces of this service extant; one is in the Geological Museum, Jermyn Street; another, formerly Bernal's, in the British Museum, cost £13, 2s. 6d.; and a third is mentioned by Delange.

Faenza. This monogram is on the back of a fine plate in the British Museum, ornamented in blue and orange; on the front is a landscape, with a diapered border, and figures playing on viols. The mark is much reduced in size. Formerly in the Bernal Collection, where it was sold for £43, 1s.



This monogram is on a plate painted with portraits, dated 1583. In the Collection of Mr. A. W. Franks.

Faenza. A mark of the same painter; on the back of a square plaque, well painted with the Resurrection of Christ *en grisaille*, heightened with blue and yellow, after Dürer; circa 1520. Mentioned by Passeri; formerly in the Pourtales Collection; sold in Paris for £126 in 1865.



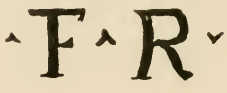
Faenza. On a plate, painted with boys and animals on blue ground, arabesque borders, brilliant colours. Perhaps Baldasara.

FAENZA. On a plate, painted by Nicolo da Fano; subject, Apollo and Marsyas. Maestro Vergilio is mentioned by Passeri; probably the same as Nicolo da Urbino, whose monogram is given on page 60.

FATO NELLA BOTEGA DI
MAESTRO VERGILLIO
DA FAENZA
NICOLO DA FANO.

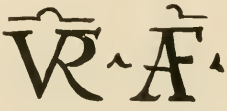
FAENZA. These initials are on the front of a large plaque, date about 1530, painted in rich deep blue, with green, yellow, and brown; subject, Christ bearing the Cross, and numerous figures, called "Lo Spasimo di Sicilia," after Raffaelle. Museum of Art, South Kensington; cost £57, 4s.

FAENZA. A mark by the same painter. On a plate; subject, St. Jerome; painted with a rich deep blue, like the preceding; in the Narford Collection. A beautiful plate, subject, Dido stabbing herself, with the same initials, is in Mr. Barker's Collection; and another, subject, the Holy Family, is in Mr. Addington's possession.

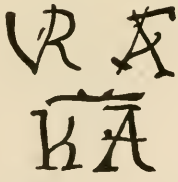


The following marks have long wanted a resting-place; they have wandered from Ferrara, Pesaro, Urbino, Venice, and have at length settled at Faenza.

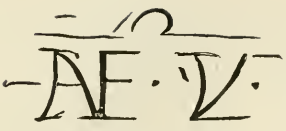
This mark is on a tazza belonging to the Marquis d'Azeglio; subject, St. Francis receiving the stigmata. Mr. Fortnum attributes it to Urbino, reading the first monogram as Urbino. M. Jacquemart reads the second monogram as Faenza, which is borne out, he says, by the mark given below. It is on a basin painted with arms; in the Sèvres Museum.



M. Jacquemart says, "En 1567 le navire *La Pensée* amenait à Rouen trois coffres bahuts *pleins de vaiselle blanche et peinte de Faenze.*" Of this pottery the Sèvres Museum possesses a cup, and another example, marked as in margin.



FAENZA. This mark, which M. Jacquemart thinks solves all difficulty in the appropriation of the monogram AF, is on a fine bowl, blue ground with white arabesques, arms in centre; he concludes that the A and F are the marks of the locality, the others those of the artist.

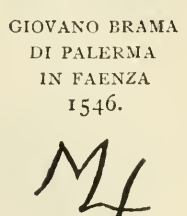


Faenza or Venice? This mark occurs on a moulded dish painted in outline with Mercury, and a border of flowers, in the South Kensington Museum. It seems, however, to us still a doubtful question, for both these monograms are found on Venetian pottery, the AF and the VE for Venice. Another moulded fruttiera in the British Museum has a similar mark, which Mr. Fortnum thinks may be read *In Faenza Vergilio*, or *Favenza*, or *Nicolo Fano Vergilio*, but which, he adds, may have some other reading. Knowing that this moulded ware was frequently made at Venice, we are not inclined to alter our former attribution from the slender and unsatisfactory evidence adduced to the contrary.

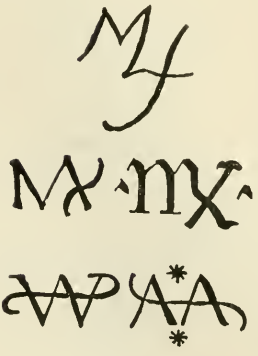
Faenza. On a plate, with cavaliers, signed at the back. Fountaine Collection, Narford.

Faenza. On a dish, dated 1525; subject Diana and Actæon, with a border of monsters, cupids, and scrolls. Narford Collection.

Faenza. The monogram A M R above the word Faenza, is on a maiolica dish of the sixteenth century.



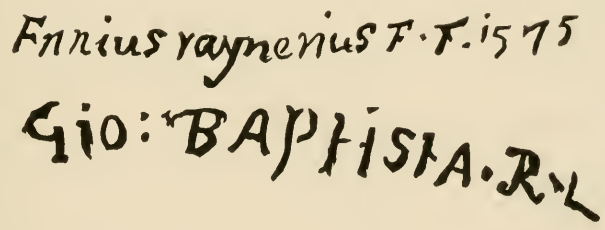
Faenza. This inscription of a painter's name appears on a superb plate now in the Museum of Sigmaringen; subject, the Descent from the Cross.



Faenza. The first of these marks is on a maiolica plate with S. P. Q. R.; the second on a tazza cited by Brongniart, dated 1548. They are doubtless all marks of the same painter.

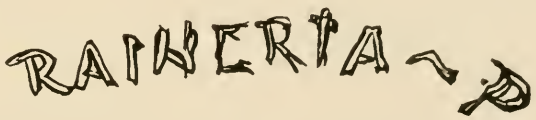
Faenza. Both probably the same mark, one being reversed. The first is on a plate, with raised border and arabesques on a deep blue ground; the second on a metallic lustre portrait plate, "Pulisena." Uzielli Collection.

FAENZA. "Ennius Raynerius F.F. 1575." On a plate representing the Baptism of Christ, shields of arms, and I.B.R. The reverse is ornamented with yellow lines; *Gio Baptista R.* painted in blue; the name

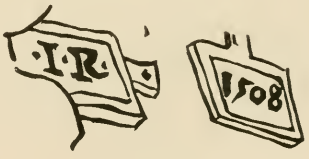


Ennius Raynerius in black. Campana Collection, in the Louvre. The F.F. following the name may be deciphered as *Faventino faciebat* or *Fecit Fieri;* probably *Faenza.*

FAENZA. Plate, on which is a portrait of a man with a white beard: around is written JOANNES. BAP. RUBBEUS; on the reverse is written, twice, the name of Rainerius, with and without the Y. Campana Collection, in the Louvre. A third piece is in the Louvre, subject, Jesus and the Woman of Samaria, the latter part of the inscription only remaining.



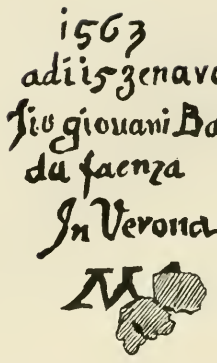
FAENZA. On a very choice plate in Mr. A. Fountaine's Collection, satyrs and grotesques, and the motto, "Auxilium meum a Domino," figured by Delange, plate 23; the labels occur among the ornaments. In the recent sale of this Collection at Christie's, this superb plate realised £920.



This ancient centre of maiolica would naturally remain among the last to manufacture this description of ware; and there were several makers in the seventeenth century, but we know little of them. Some pharmacy vases of 1616 are signed *Andrea Pantaleo pingit;* and according to written documents Francesco Vicchij was proprietor of an important fabrique in 1639.

VERONA

is mentioned by Piccolpasso as having considerable fabriques of maiolica in his time (about 1540), but this is the only piece we have been able to identify.



Verona. The subject of this unique plate, from the manufactory of Verona, is Alexander liberating the Wife and Family of Darius; it bears a shield of arms, supported by flying amorini *or*, on a fess *ar.*, a lion *passant*, with a sceptre in his paw *az.*, in chief an eagle displayed *sa.*, the base paly *gu.* The interesting inscription on the reverse informs us that it was painted by Franco Giovani Batista, signed in contraction, and somewhat injured. The Rev. Mr. Berney, to whom the plate belonged, thought it an original design by Batista Franco, which would confirm the statement of Nagler, *Künstler Lexicon*, that this artist did not die till 1580. The first three letters of the name have been read as *Giu* (Giuseppe), and not *Fco* (Franco), but it still remains a matter of opinion.

DERUTA.

The maiolica of yellow lustre edged with blue, which was formerly attributed to Pesaro, has been recently classed among the wares made at the manufactory of Deruta, near Perugia, from the circumstance of a plate in the Pourtales Collection, subject, one of Ovid's Metamorphoses (No. 242), signed by El Frate of Deruta, 1541, being similarly decorated with the yellow lustre.

The plate in the Hôtel de Cluny, representing Diana and Actæon, after Mantegna, designed in blue, heightened with yellow lustre, marked with a C having a *paraphe*, is also attributed to this fabrique.

The earliest dated specimen, if this attribution be correct, is a relief of St. Sebastian within a niche, the saint painted in blue, the arcade of this peculiar yellow lustre; on the plinth is inscribed "A. DI. 14. DI. LVGLIO. 1501." The 14th July 1501.

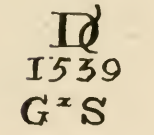
Deruta. These initials occur on a dish painted in metallic lustre, with the arms of Montefeltro; in the Collection of the Comte de Niewerkerke.

Deruta. This mark is on a dish of blue *camaieu* with metallic lustre; subject, Diana at the Bath, finely designed. Sixteenth century. Musée de Cluny.

FATTA IN DIRVTA
1525.

Deruta. On a plate painted with arabesques on blue ground. Narford Collection.

DERUTA. D with a *paraphe*, painted with a subject from the *Orlando Furioso*. Mrs. Palisser's Collection.

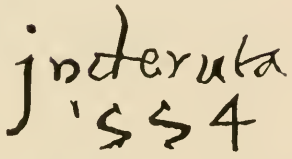


DERUTA. D with a *paraphe*, and the initials G. S.; on a plate, subject, two Lovers seated under a tree. Museum of Art, South Kensington.

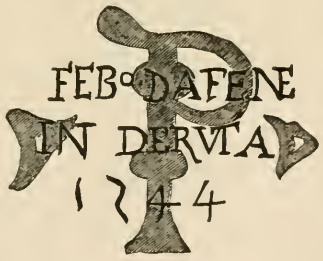
DERUTA. The initials, probably of Giorgio Vasajo, whose name occurs on a piece of ware belonging to Count Baglioni of Perugia.

DERUTA. On a plate in the possession of Signor Raff. de Minicis of Fermo.

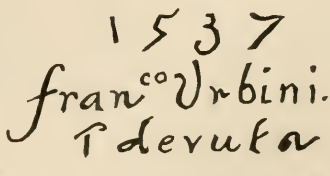
DERUTA. Inscription on the back of a plate, subject, the Nuptials of Alexander and Roxana; in the possession of Mr. A. Barker.



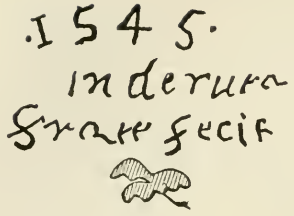
DERUTA. On the reverse of a plate, painted in front with a Roman triumphal procession; on the pedestal of the arch is written ANT. LAFRERI. This name is considered to be that of the engraver or editor of the print from which this subject is copied, and has nothing to do with the painting on the maiolica. M. A. Jacquemart says there was an artist of this name established at Rome from 1550 to 1575, celebrated as editor of engravings. Several of Marc Antonio's engravings are signed by "*Antonius Lafreri Romæ Excud.*," others have "*Ant. Lafrerius Sequanus R.*" Campana Collection, in the Louvre.



DERUTA. On a very fine plate belonging to the Baron Salomon de Rothschild, representing Apollo pursuing Daphne, on the reverse the description of the subject is traced in blue over the letter P in golden lustre, perhaps the name of the artist or the person who lustred it. Perestino of Gubbio?



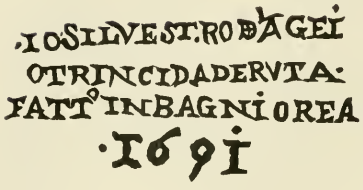
DERUTA. A tazza in the Collection of Mme. la Comtesse de Cambis-Alais, representing Apollo with Cupid and Daphne and other incidents in the life of the god, bearing the painter's name, Francesco of Urbino.



DERUTA. The mark of *Frate* on a plate; subject, Rodomont carrying off Isabella, from the *Orlando Furioso* of Ariosto. Louvre Collection.

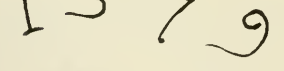
El. Ptr. f. Daruta
pti. 1541.

On a plate in the Pourtales Collection, painted with one of Ovid's Metamorphoses, designed and shaded with blue, heightened with yellow metallic lustre. This and another in the Louvre, G. 575, "Birth of Adonis," also lustred, enables us to place many other pieces, unsigned, to Deruta.

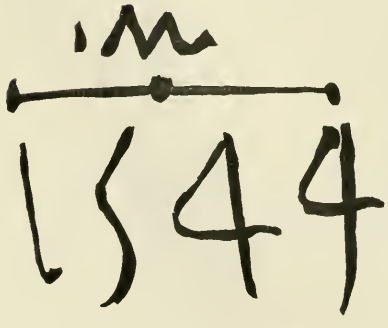


DERUTA. An inscription on a large dish, under a painting of the Holy Family; in the Museum of Art, South Kensington. "Io Silvestro Dagli Otrinci da Deruta. Fatto in Bagniorea 1691."

DERUTA. A mark on two pharmacy vases with portraits.



DERUTA? This monogram is on a pharmacy vase or bottle; on one side a medallion with a male portrait and the monogram, the date 1579 on a cartouche above; on the other side a coat of arms with yellow arabesque tracery on dark blue ground.



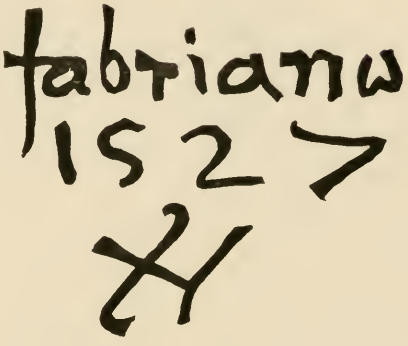
DERUTA. On a plate, the surface entirely covered with a composition of grotesque birds, foliage, mask, &c., outlined with blue on blue, green and yellow ground; monogram and date on the reverse. In the South Kensington Museum.

DERUTA. This mark of a recent manufactory of fayence (*maiolica fina*) is on a plate in the possession of M. Paul Gasnault of Paris.

FABRICA DI MAJOLICA
FINA DI GREGORIO
CASELLI IN DERUTA 1771.

FABRIANO.

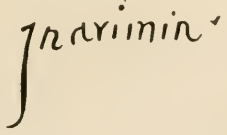
This manufactory is revealed to us by a magnificent tazza which was sent to the Paris Exhibition in 1867. The inside of the tazza is painted with a composition after Raffaelle: in a saintly crowd the Virgin and St. Anne are ascending the steps of a temple, advancing towards our Saviour, who is seated under the portico. It is of a grand style and well painted; underneath is written in blue "Fabriano, 1527." It was purchased by Signor Castellani of Naples, and subsequently sold by auction on May 12, 1871, to Mons. Basilewski for £114.



RIMINI.

Piccolpasso mentions fabriques of maiolica here, but nothing is known of their early history, and the only records are the reverses of the pieces here given. M. Darcel observes a peculiarity in the landscapes, the trees being more natural, the trunks being in brown shaded black—not altogether black, as in the Urbino ware; the foliage is of a less glaring green, and hangs below the branches; the enamel has a more brilliant glaze. The dates on the pieces are 1535; one is quoted as late as 1635.

RIMINI. This mark is on a plate; subject, the Fall of Phaëton. In the British Museum.

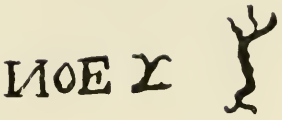


RIMINI. On the back of a plate; subject, the Expulsion of Adam and Eve; Hôtel de Cluny; and on another, without date, mentioned by Delange.

IN RIMINO
1535.

RIMINI. On a plate mentioned by Delange.

FATO IN
ARIMINENSIS
1635.



Rimini. This mark in blue is on a bowl (No. 96) in the Louvre, which M. Darcel attributes to Rimini, from comparison with other signed pieces. The subject is God appearing to Noah. NOE refers to this; the Z and dead branch of a tree may probably be the painter's rebus, Zaffarino, Zampillo, or some such name.

FORLI.

According to Passeri, this place had fabriques of maiolica in the fourteenth century. He speaks of a document of the year 1396, in which this passage occurs: "Pedrinus Ioannis a bocalibus de Forlivio olim et nunc habitator Pensauri"—"John of the potteries, formerly of Forli, now at Pesaro;" and Piccolpasso, in the sixteenth century, speaks of the painted maiolica of Forli. Its contiguity to Faenza exercised a great influence on the decoration of the ware, and the patterns, both on the obverses and reverses, being similar, many of the pieces of this fabrique are attributed to Faenza. In the South Kensington Museum is a kite-shaped plaque of the fifteenth century, with the arms of the family of Ordelaffi of Forli.

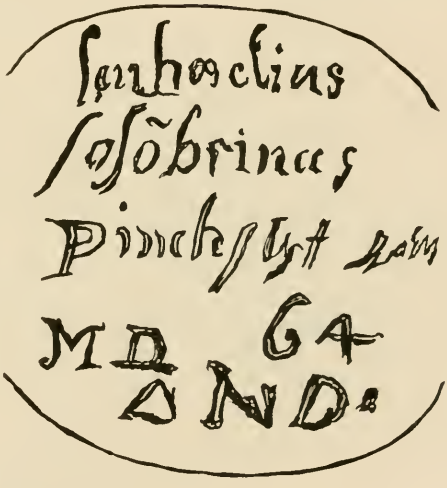
Forli. A plate; subject, Crœsus, inscribed AURUM. SITIS. AURUM. BIBE.; and another, the Murder of the Innocents, in Campana Collec-

tion; another, David and Goliath, circa 1530, in the Museum of Art, South Kensington.

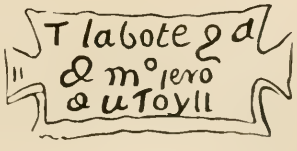
FORLI. There is a *scodella*, admirably painted in a yellow *grisaille* with an allegorical subject of many figures by the painter of the Forli tiles, in the South Kensington Museum. The smaller mark is on the face of the pieces in the foreground, the larger is on the reverse. This rare example passed from the Castellani Collection to that of M. Basilewski, at the high price of £180, on the 12th of May 1871.

FORLI. Leuchadius Solombrinus of Forli, painted in 1555. On a very fine plate, of the Marriage of Alexander and Roxana. From the Dellesette Collection, in the possession of the late Mr. A. Barker.

LEOCHADIUS
SOLOBRINVS
PICSIT
FOROLIVIOMECE
M.D.L.V.



FORLI. This signature and date are on the reverse of a basin in the University Museum at Bologna, painted with the Supper at which Mary Magdalen washes Jesus' feet. Leuchadius Solō-brinus pincksit M.D 64. AN.D. (Anno Domini 1564.) The inscription, with his name and approximate date on the preceding plate, enable us to assign this painter to Forli with some degree of certainty.



FORLI. On a fine plate; subject, Christ among the Doctors, painted in blue, relieved with white, the edge filled with trophies of musical instruments; in the South Kensington Museum, which, with another unimportant piece, cost £80. It reads "In la botega di Maestro Jeronimo da Forli." (*Keramic Gallery*, fig. 30.)

A plate by the same artist, the centre painted in blue *camaieu*, with a crowded composition of uncertain signification surrounded with a border of trophies on dark blue ground, and medallions with busts and inscriptions, is in the possession of Mr. S. Addington; and another fine

specimen, a plate, painted with David and Goliath and similar border, dated June 1507, belongs to the Marchese d'Azeglio, formerly in the Collection of Mr. Hailstone of Walton Hall.

Forli. Tiles forming a pavement, painted with various coloured devices, coats of arms and portraits, among them one initialed P.R. and D.O. with the inscription "Ego Pigit. Petrus. inmaginā. suā. et imagine. cāceleris. sue. Dionisi. Bertino Rio. 1513." From a villa at Pieve a Quinto, near Forli. In the South Kensington Museum; £88. They are painted in an orange pigment, heightened with white, on a yellow ground, or on one of a nearly similar tint in *camaieu*, and are bordered with blue

arabesque foliage. The tile in the vignette is supposed to bear the portrait of the painter with his initials P.R., and that of a *Cancelliere*, his chancellor or secretary, initialed D.O., with the inscription and date. Among other portraits on these tiles we have Niron; Chamilo; Sase; Charlomn; Stephanus; Nardinus; Cechus de Rubeis; a Doge with inscription Prencipus que Venecia; Ugolinus music; and the painter Melotius, pictor of Forli; also a Carolina and a Leta.

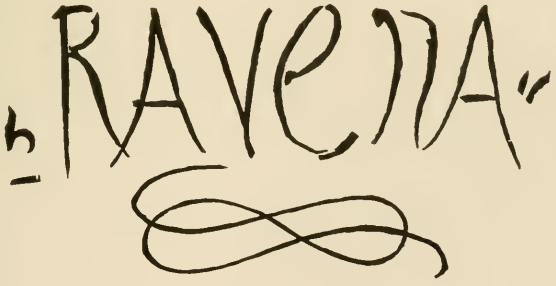
Mr. Fortnum (Catalogue of the Maiolica, South Kensington Museum) says, "There can be no doubt that this pavement is the handiwork of the

painter who executed the large plate in blue *camaieu* of Christ disputing with the Doctors, signed by Maestro Jeronimo of Forli (4727–59), and the bowl (837–70), both in the South Kensington Museum; but the inscription above given leaves us in doubt as to whether these examples were painted by the Maestro himself, or by one Pietro R." &c. There seem, however, to be some difficulties in the way of a satisfactory attribution, and how the writer of the catalogue arrives at the conclusion that P. R. means actually Pietro Rocca, the reader must refer to the Catalogue (page 557) to form his own judgment.

FORLI. This mark is on a maiolica plate, finely painted; quoted by M. A. Jacquemart.

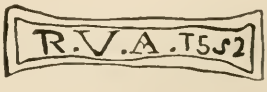
VITERBO. A maiolica dish, dated 1544; subject, Diana and Actæon, with a border of arms and trophies; a man at the bottom is holding a scroll inscribed "Viterbo Diomed 1544." Museum of Art, South Kensington. (*Keramic Gallery*, fig. 31.)

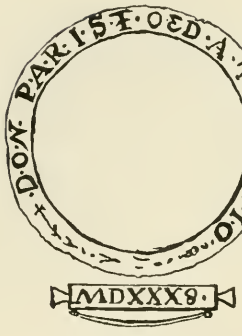
RAVENNA. A most interesting maiolica tazza of the commencement of the sixteenth century has lately come into the possession of the Baron J. Chas. Davillier, with the name of the place inscribed upon it in large characters; inside is represented, in blue *camaieu*, Arion playing on the



lyre, supported on the waves by three dolphins, with a ship in the background from which he has been cast, and the city of Corinth. The subject has been wrongly described as Amphion: it is from a painting of the fifteenth century (figured in Delange's *Recueil*, pl. 46).

RAVENNA? This mark occurs on a maiolica jug, square spout and one handle, ornamented with cupids and scrolls, on a dark blue ground; coat of arms in front. Mr. J. Henderson's Collection.





Treviso. This inscription is at the bottom of a deep plate or bowl, surrounded by arabesques, on blue ground; on the interior is painted the Sermon on the Mount, with the disciples asleep. The legend surrounds a portrait supported by cupids. In the Addington Collection.

An inferior incised ware was made at Treviso in the last century, something of the same character as that made at La Fratta. A plate of atrocious execution in this style is inscribed "Fabrica di boccaleria alla campana in Treviso, Valentino Petro Storgato Bragaldo jo figlio fabricator. Jouane Giroto Liberal figlio fecie. Matteo Schiavon inciso e delineator Anno dni. CIC. IC. CCLIX." (1759.)

PISA.

The city of Pisa was, about the middle of the sixteenth century, the centre of a considerable trade in the exportation of Italian fayence into Spain, and especially Valencia, in exchange for the golden metallic lustre ware of that country. Antonio Beuter, about 1550, praises the fayence of Pisa with those of Pesaro and Castelli, but we have only the specimen here noticed, which can with certainty be attributed to it.

In the beginning of the sixteenth century, a Florentine artist carried into Spain the art of maiolica, and many bas-reliefs and azulejos have been noticed which are attributed to him by M. le Baron C. Davillier, some of which decorate the façade of the church of Santa Paula at Seville and Santa Anna at Triana. This artist is Niculoso Francesco of Pisa, whose works are in the style of Luca della Robbia. Large pictures, formed of a number of tiles fitting together, are signed by Niculoso, and dated 1504 and successive years.

PISA.

Pisa. A large vase, of fine form, with serpent handles, covered with arabesques on white ground, like the maiolica of Urbino. The word "Pisa" is written on a cartouche under one of the handles. Baron Alphonse de Rothschild's Collection.

CAFFAGIOLO.

This manufactory was of early origin, and although it is not mentioned by Piccolpasso, its existence is revealed by the inscriptions on numerous

plates; the name, spelt in various ways, is frequently given at length, accompanied by the cipher of a large P with a *paraphe* or bar through the lower part of the stem, and the upper loop of the letter curved over the stem in form of an S; sometimes the pieces bear the cipher only.

The most ancient dated pieces are two plates belonging to M. le Baron de Rothschild, one dated 1507, the other 1509, both decorated with grotesques in the style of Faenza, and remarkable for the red colour displayed in its tints.

Among the ornaments of this ware are frequently tablets bearing the letters S.P.Q.R. and S.P.Q.F. (Florentinus), and on several the mottoes *Semper* and *Glovis*, and the arms of Pope Leo X., who assumed the tiara in 1513.

The motto "Semper" was adopted by Pietro de' Medici in 1470, meaning that every action of his life should be done with the love of God. It was continued by Lorenzo the Magnificent.

The motto and device of a triangle, enclosing the six letters "Glovis," was adopted by Giuliano de' Medici, third son of Lorenzo, in 1516, which, read backwards, form "Si volge," *It turns*, meaning that fortune, which had previously frowned upon him, had turned in his favour.

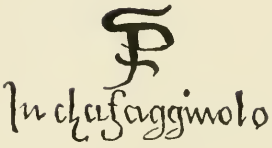
Another characteristic of this fabrique is the deep blue backgrounds of many of the pieces, and the method in which it is coarsely but boldly applied by the brush, the hairs of the brush being visible, although it adds greatly to the effect.

The fabrique lasted probably throughout the sixteenth century, with various differences in orthography as regards the marks.

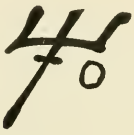
M. Darcel in his Catalogue of the Louvre Collection has, we think, been too liberal in his attribution of specimens to this fabrique; he includes thirty tiles from the Petrucci Palace at Siena, and a number of pharmacy vases, none of which bear the mark of the fabrique. The Louvre does not, in fact, appear to possess one signed piece of undoubted Caffagiolo out of the sixty described.

There are several very fine pieces of this ware in the South Kensington Museum, besides those mentioned in the text. A plateau with a triumphal procession in the style of Mantegna, painted in vivid colours on dark blue background, dated 1514, from the Montferrand Collection; cost £49, 1s. 6d. Another is a plate with the St. George of Donatello, from the bronze statue in the church of "Or San Michele," Florence; Bernal Collection; cost £61 (*Keramic Gallery*, fig. 29); and the celebrated plate in the Soulages Collection, with a portrait of Pietro Perugino, with wide border of foliage and four medallions of birds, cost £200.

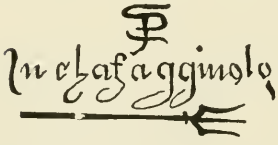
CAFFAGIOLO. This mark is on the celebrated plate from the Stowe and Bernal Collections, representing an artist in his studio painting a maiolica plate, whose progress a lady and gentleman, seated opposite, are intently watching. At the Stowe sale it brought £4, and at Mr. Bernal's it was purchased by the Museum of Art, South Kensington, for £120.



CAFFAGIOLO. This inscription is found upon a deep plate, with a griffin in the centre, and arabesques, on deep blue ground. It was purchased at the Bernal sale by the Baron A. de Rothschild for £90. The compiler of the Bernal sale catalogue has made a ridiculous mistake, by reading it as the signature of a certain P. Incha Agricola. Such an error, unless pointed out, is necessarily calculated to mislead the more erudite inquirer, as will be seen by referring to page 87.



CAFFAGIOLO. This mark, of a trident and an annulet, is on the back of a plate, painted with an imbricated pattern, blue and orange; on the front is a cupid, seated, playing a flageolet; the border of the plate is painted with masks and scrolls in orange, shaded with red, on a ground of dark blue, and the date 1531. Narford Collection. In the recent sale of the Fountaine Collection it brought £120.



CAFFAGIOLO. This inscription is interesting, combining the marks which appear frequently separate on pieces of this fabrique, enabling us thereby to identify them as made here. It is on an elegant plate, painted with arabesques, and a label with S.P.Q.R.; the back ornamented with ovals and stripes in blue and yellow. Lord Hastings' Collection, Melton Constable.

CAFFAGIOLO. On a plateau with arabesques and diaper ornaments, in white and yellow enamel on dark blue ground, in imitation of the Venetian enamels. There are two by the same hand, and marked alike with this trident, in the South Kensington Museum. Date circa 1530.

IN GAFAGIZOTTO.

CAFFAGIOLO. A plate, with Diana surprised in the bath by Actæon, has the annexed inscription in a cursive character. The name of the place is frequently misspelt in this way; and it is evident, from a

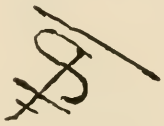
comparison of the finish of the paintings of this fabrique, that inferior artists were also occasionally employed. Musée de Cluny.

CAFFAGIOLO. On a large dish, mentioned by Delange in the Appendix to his translation of Passeri, dated 1590. The mark is not in facsimile.

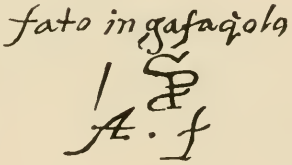
IN CHAFAGGIOLO
FATO ADJ 21 DI JUNIO
1590.

CAFFAGIOLO. This monogram is upon a dish; subject, Coriolanus, with border of trophies, &c., and a tablet with S.P.Q.R.; dated 1546.

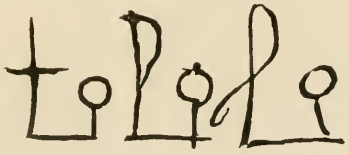
CAFFAGIOLO. This occurs on a plate, with cupids in the centre, and a border of musical trophies, &c.



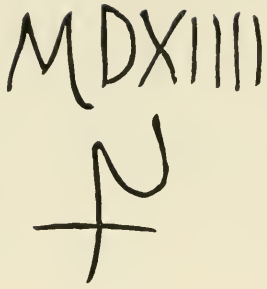
CAFFAGIOLO. On a large dish, painted with the Carrying off of Helen from Troy, numerous figures, ships, boats, &c. Barker Collection. Another piece, apparently by the same hand, in the South Kensington Museum, is inscribed "*In Gafagiolo,*" the interlaced S. and P. and the initials A. F.; cost £2, 2s. The two first letters of the name of the place are evidently intended for *Ch*, which in Italian writing looks like a letter *g*.



CAFFAGIOLO. These marks, believed to be of this place, occur on a fine plate belonging to Baron Gustave de Rothschild. It has in the centre a shield of arms and arabesque border, and is dated 1507. They appear to be a combination of the letters P. L. O., and is the earliest dated piece of this botega we have met with.

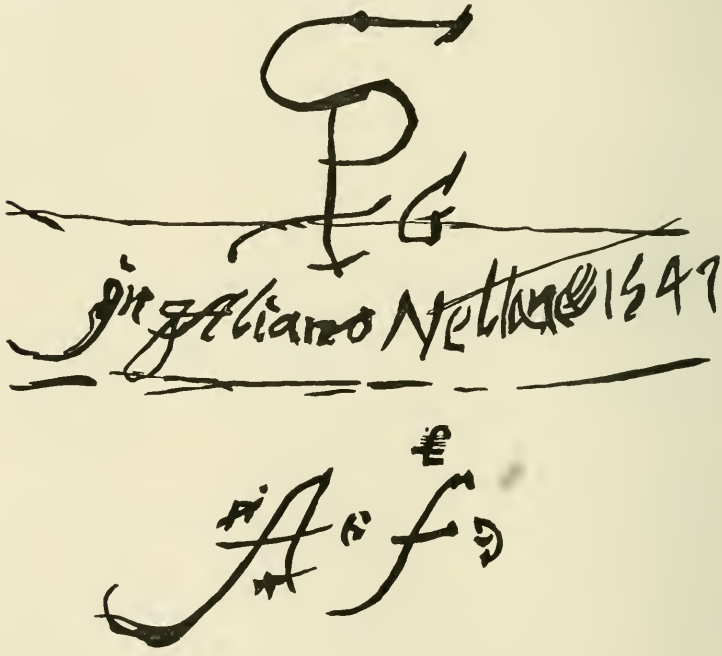


CAFFAGIOLO. This mark is on the back of a dish in the Fortnum Collection. The stroke of the loop of the P prolonged into an R and the bar across.



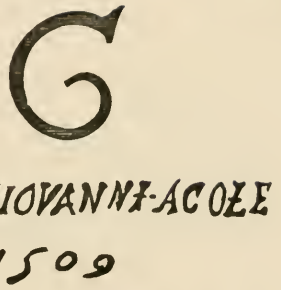
Caffagiolo. On a plateau painted with a portion of a triumphal procession after Mantegna; musicians, a jester, &c., precede two harnessed horses, at whose sides men carry golden vases; on dark blue background, the numeral I underneath. Reverse, concentric lines in blue, a mark, and the date 1514. In the South Kensington Museum.

Caffagiolo. Galliano was probably a village or hamlet near this place. The inscription occurs on a plateau, painted with Mutius Scævola before Porsenna, and a border of dogs hunting wild animals in a woody

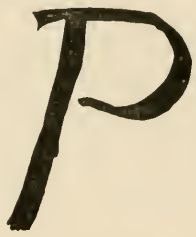


landscape; in the possession of Mr. C. D. E. Fortnum. It is accompanied by the well-known monogram of S. and P. interlaced, a small G. and the initials A. F., and "In Galianonell ano 1547." From the Montferrand Collection.

Caffagiolo. On a dish of the first half of sixteenth century, painted with the Maccabees offering presents to Solomon. M. A. Darcel thinks this mark signifies Gaffagiolo. Louvre Collection. This letter is also on a plate in the same collection, G. 153, Hercules and Antæus.

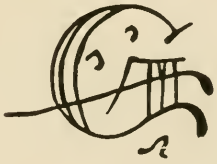


CAFFAGIOLO. The large G is probably the initial of Giovanni Acole, 1509; it is placed on the interior of an inkstand composed of a group of figures representing *La Crèche.* The name at length, written in black, is here reduced to about a third of the actual size. In the Collection of Baron C. Davillier.



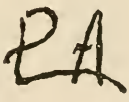
CAFFAGIOLO. This mark (reduced) is on the large plateau of a procession of Pope Leo X., who is seated on a rich portable throne borne upon men's shoulders, preceded by an elephant surrounded by cardinals on mules, guards, &c.; on reverse, concentric lines of blue and the mark. In the South Kensington Museum; £80. Leo X. was elected in 1513, when this plate was probably executed.

CAFFAGIOLO. On a dish, with three-quarter portrait in costume of sixteenth century; on a scroll, "Antonia Bella Fiore Dequesate," so attributed by M. Darcel. Louvre Collection.

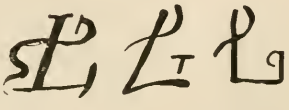


CAFFAGIOLO? or DERUTA. On a piece of very early maiolica, given by M. A. Jacquemart.

CAFFAGIOLO. On a plate painted with an arabesque border. Fortnum Collection.



CAFFAGIOLO. This monogram is on two dishes in the Louvre, painted with a cornucopia and a vase of flowers in medallions, attributed by M. A. Darcel to this fabrique, but showing the decadence of the art.



CAFFAGIOLO. These marks are given by M. A. Jacquemart as belonging to the first epoch of ornamental maiolica with vivid colouring: some of these monograms are found upon a plate belonging to Baron Gustave de Rothschild. It has in the centre a shield of arms and arabesque border, and is dated 1507, the earliest dated piece of this botega we have met with.

BORGO SAN SEPOLCHRO.

This name is upon the reverse of a plate, painted in blue on white ground, with a stag-hunt in a landscape; in the South Kensington Museum; diameter $15\frac{1}{4}$ inches.

GEO:BATA:MERCATI
1649

Gio. Battista Mercati of Citta Borgo San Sepolchro is spoken of by Lanzi as a painter of some note in the seventeenth century, and some of his works in the churches of Venice, Rome, and Leghorn are mentioned.

Citta Borgo S Sepolcro a 6 Febraio 1771 *Mart. Roletus fecit.*

A curious lamp on a foot with long stem reveals the existence of this manufactory in the eighteenth century; it is mounted in silver. M. Rolet's name is also on a similar lamp found at Urbino.

ST. QUIRICO.

Bar Terchi Romano in S. Quirico.

St. Quirico (Marches of Ancona). This inscription, on a plaque in the Louvre, reveals the existence of a manufactory established by the Terchi family of Bassano, under the protection of Cardinal Chigi, about 1714. It represents the Striking of the Rock by Moses, and resembles the works of the Castelli fabrique; seventeenth century. Mr. Fortnum says, "Its productions were not sold, but given as presents by the Cardinal." Jacquemart says, "One Piezzentili, a painter, was the director appointed, having especially studied the works of Fontana." After him Bartolomeo Terchi from Siena succeeded, and Ferdinando Maria Campani of Siena also painted some of the ware.

San Quirico. This mark occurs on a basin painted with a group of Hercules seated between Venus and Vulcan, Cupid behind with an empty quiver. The letters S Q above the arms of the Chigi family without a shield, and below the date 1723; probably painted by B°. Terchi, who worked at this establishment for some time. South Kensington Museum.

SIENA.

The earliest specimens known of this important manufactory are some wall or floor tiles of the commencement of the sixteenth century. These tiles are of fayence, covered with stanniferous enamel, and ornamented with polychrome designs of chimeræ, dragons, amorini, masks, birds, &c., in brilliant colours, especially orange and yellow on black ground, beautifully painted. They average about five inches square, but vary in shape and size, some being triangular, pentagonal, &c., to suit the geometrical designs of the wall or floor they covered. A series of several hundreds of these tiles is in the South Kensington Museum, which came from the Petrucci Palace at Siena; some are dated 1509, and are painted with shields of arms and elegant arabesques. There are some in the Sauvageot and Campana Collections in the Louvre. A pavement of similar tiles, dated 1513, still exists *in situ* in a chapel of the Church of San Francisco at Siena; there is also a frieze of them in the Biblioteca of Siena.

These are attributed by Mr. Robinson to Faenza, and by M. A. Darcel to Caffagiolo, but they were most probably executed at Siena, where they are discovered in such quantities in the very buildings for which they were originally designed.

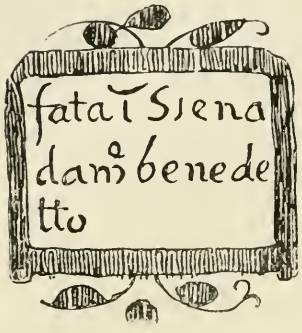
A circular plaque, of the same artist and date, is in the possession of Mr. Morland; the surface is entirely covered with a composition of beautiful arabesques in brilliant colours, relieved by a black ground; others are in the collections of Mr. O. Coope, Mr. Franks, and Mr. Bale; and a plate, apparently by the same hand, is mentioned below in Mr. Henderson's possession. A plate with sunk centre and rich orange colour border, with blue and white arabesques, having in the centre the Virgin and two cherubs, was purchased by Mr. Bale at the Bernal sale for £41; it has on the back the initials I. P.

There is a beautiful plate with sunk centre of the Siena fabrique, formerly in the Marryat Collection, purchased for the South Kensington Museum at £27, with a border of grotesques on orange ground; in the centre, a full-length figure of St. James (the Great) in a landscape, inscribed "S. Jacobus M." Reverse, scale-work border in orange spotted blue, the letters I. P. in the centre; date about 1510. Mr. Fortnum coincides with our opinion that the tiles and other pieces here noticed belong to Siena, as well as this example, which, from the mark I. P. and the assertion of Passeri that these initials represented *In Pesaro*, have generally caused all indiscriminately to be so attributed, although that mark was occasionally used by the Pesarese artists. Mr. Fortnum says, "A comparison of this specimen with the drug pot, dated 1501, in the South Kensington Museum, the pavement tiles and the plate in the same collection, with St. Jerome, to which we have alluded below, and all with each

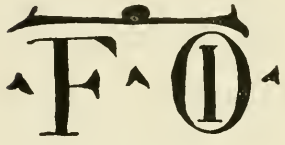
other, leads to the belief that Maestro Benedetto of Siena was the producer of all these pieces."

I.P.

On a plate, date 1542. Two others, with similar marks, both dated 1520, were in the Bernal Collection; one with St. Bartholomew is now in the British Museum, cost £41. The letters stand for Iachomo Pinxit.



SIENA. "Made in Siena by Maestro Benedetto," circa 1510–20. On the reverse of a plate, with foliated and interlaced ornament in blue camaieu on white; in the centre, St. Jerome in the desert. Museum of Art, South Kensington; £10. (*Keramic Gallery*, fig. 32.)



SIENA. Marked on the back of a very fine plate; subject, Mutius Scævola, with border of arabesques on blue, finely designed. From M. Rattier's Collection; purchased for £120, and lately in the collection of Mr. Henderson.

FRE BERNARDINUS DE SIENA. IN. B. S. SAIUS

Enamelled statues of the school of Della Robbia were also produced at Siena. In the Louvre there is a bas-relief of the Entombment of this character; the inscription is unfortunately defaced, and the date cannot be read.

TERENZIO ROMANO SIENA 1727.

SIENA. Terenzio Romano. On a piece of maiolica in the Chamber of Arts, Berlin.

BAR. THERESE ROMA.

SIENA. Bartolomeo Terenzio Romano. On a pair of plaques; subjects, Neptune and Europa, after Annibale Caracci. Eighteenth century. Montferrand Collection, now in the South Kensington Museum. We suspect both these marks have been wrongly read, and are actually *Terche*, not Terenzio or "*Therese*."

TERCHI.

SIENA. On a vase of the eighteenth century, with a painting after one of the old masters.

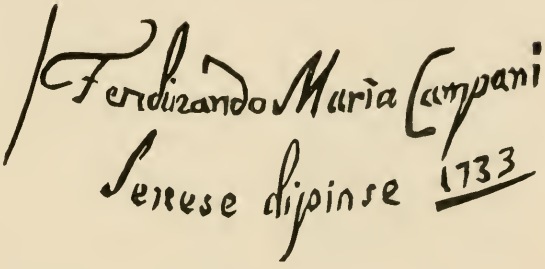
Bar Turc Romano.

SIENA. Another variation of Bartolomeo Terchi's signature; on a plate in the South Kensington Museum.

BAR. TERCHI. ROMANO.

SIENA. Bartolomeo Terchi Romano; on the companion vase to the preceding. It is probably the same artist as the Bartolomeo Terenzio Romano of Siena mentioned

above; there being so great a similarity between the words *Terêfe* and *Terche*, as written at that time, some confusion may have arisen.

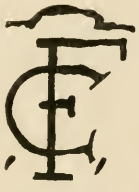


Siena. Ferdinando Maria Campani of Siena, painted in 1733; he was called the Raffaelle of maiolica painters. On a plate in the British Museum, "God creating the stars," after Raffaelle.

Siena. Ferdinando Campani. On two plates; subjects, Galatea, after Annibale Caracci, and Juno soliciting Æolus to let loose the winds. South Kensington Museum. (*Keramic Gallery*, fig. 35.)

FERDINAND CAMPANI
SIENA. 1736.

Siena. This mark is on a fayence dish of the beginning of the eighteenth century, embossed and escalloped border, painted with blue scrolls and flowers. In the centre a bouquet. Perhaps the mark of Ferdinando Campani.



Siena. On a pair of plaques; subject, the Vintage. Montferrand Collection; and one in the South Kensington Museum. (*Keramic Gallery*, fig. 34.)

FERDINANDO MA. CAMPANI
DIPINSE IN SIENA
1747.

Siena. Ferdinando Campani. On a plate of the beginning of the eighteenth century, painted with arms and trophies *en grisaille*. South Kensington Museum.

F. C.

VENICE.

From the interesting researches of the Marquis Giuseppe Campori we are enabled to throw some light on the early fabriques of Venice in the latter half of the fifteenth and the beginning of the sixteenth century.

In the archives of Modena we find that in 1520, Titian, who was always in great favour with Alphonso I., Duke of Ferrara, was desired by this Prince to order a large quantity of Venetian glass from Murano, and some maiolica vases for the Duke's dispensary. Tebaldo, his agent, thus writes to his patron: "The 1st June 1520; by the captain of the vessel, Jean Tressa, I send your Excellence eleven grand vases, eleven of smaller size, and twenty little pieces of maiolica with their covers, ordered by Titian for your Excellency's dispensary."

To the Venetian keramists we may refer the maiolica pavement in

the vestry of St. Hélène, given by the Giustiniani family, and bearing their arms, about 1450–80.

Also another bearing the shield of arms of the Lando family, still existing in the church of St. Sebastian at Venice, which, with the date 1510, bears the monogram V T B L, enclosed in the letter Q in large capitals.

In another letter, of the 25th May 1567, Battista di Francesco, writing to the Duke of Ferrara for the loan of three hundred crowns, on condition of giving him his services, says that he is a master-potter, and makes very noble maiolica vases, of the best as well as inferior qualities; he lives at present at Murano, in the district of Venice, with his wife and children, and possesses a shop well stocked with vases and other productions of similar character, and having heard of the magnanimity and reputation of his Excellence from noblemen and gentlemen of Venice, he has a desire of serving him in his calling as a potter, and fix his residence at Ferrara. He desires an answer addressed to M°. Battista di Francesco, maker of maiolica vases, Rio delli Verrieri, at Murano.

There were many manufactories of terra-cotta and earthenware in Venice in the fifteenth century, carried on by the guild of the *Boccaleri* (pitcher-makers) and *Scudaleri* (plate or dish makers), probably for domestic use alone. They had the exclusive privilege of manufacturing earthenware, and every effort was made by the State to protect this guild, and numerous decrees were issued to prevent the importation of foreign wares from the fifteenth down to the eighteenth century.

From the manuscript of Piccolpasso we know that the Durantine potter, Francesco or Cecco di Pieragnolo, established a kiln at Venice in 1545, and had taken with him his father-in-law, Gianantonio da Pesaro. Piccolpasso visited it in 1550, and describes the mills for grinding, also the patterns frequently made there, the arabesques, grotesques, landscapes, fruit, &c.

One of the earliest pieces, although undated, was probably made about the year 1540. It is the plateau described page 120; the inscription, there much reduced, reads, "In Venetia in cōtrada di St° Polo in botega di M° Ludovico," and beneath, a Maltese cross on a shield.

There are two other pieces of maiolica, evidently painted by the same Maestro Ludovico of Venice; one painted in blue *camaieu* with a mermaid, belonging to Mr. Fortnum, has the inscription, "1540 adj. 16 del mexe de Otubre" (the 16th of the month of October); and the other, in the South Kensington Museum, has "Adj. 13 Aprile 1543," followed by

a word we cannot interpret, AO. LASDINR, and a dish by Jacomo da Pesaro, made at St. Barnaba in Venice, described page 119.

The next in order of date is the dish painted with the Destruction of Troy, in Mr. Fountaine's Collection, inscribed, "Fatto in Venezia, in Chastello, 1546," which tells us where the manufactory was situated.

In the Brunswick Museum another plate is noted, "1568, Zener Domenigo da Venecia feci in la botega al ponte sito del andar a San Polo." Signor Domenico, of Venice, made in the fabrique at the bridge situate on the road to St. Polo; probably that which belonged to Maestro Ludovico. A specimen of maiolica, about the same date, bears the name of Io. Stefana Barcella, Veneziano; but he may, perhaps, although a Venetian, have worked in some other locality.

The next marks which attract our attention in order of date are very curious, and we shall see, in describing the pieces on which they occur, and the long intervals between their use, that they belong to a *locality* and not to a *painter*. The mark is a sort of fish-hook, in form of the letter C, and it is so intimately allied to the creeper, or grappling hook with three points, generally allowed to belong to Venice, that we are warranted (until further information is obtained) in placing it as a Venetian mark.

On a fountain in the Musée de Cluny, with masks and garlands of flowers, in relief, and painted with bouquets, we find this fish-hook introduced several times; and on a plate representing the Salutation is the same mark, with the date 1571, and another in the Berlin Museum bears the date 1622. The next time we meet with it is on a plate painted with six horses, belonging to M. Roger de Beauvoir, but in this instance it is accompanied by a name as well as the date,—L. Dionigi Marini, 1636, between two fish-hooks.

We now arrive at a description of maiolica of a totally different class to that we have been considering, and possessing so many peculiarities, that we are justified in assigning the pieces to one particular manufactory, the secret of producing it being lost on the death of the proprietor. The ware may be briefly described as follows:—It is very thin, and extremely light for the size, and is compact and as sonorous as if it were actually made of metal. The borders of the dishes are moulded into masks, flowers, festoons, fruit, &c., and the reliefs are thrown up from the back, like repoussé metal-work. On the back of these dishes may frequently be seen three long marks, where it rested in the kiln, and leaves, cursively traced, in colour.

The marks on the back consist of letters or monograms, such as A F, A R, G, J G, &c., the meaning of which we are unable to discover; these letters are frequently combined with a sort of anchor, called by the French *grappin*, and by the English *grapnel* or *creeper*.*

* Johnson defines a creeper as "in naval language a sort of grapnel, used for recovering things that may be cast overboard."

M. Jules Labarte (*Histoire des Arts Industriels au Moyen Age et à l'Epoque de la Renaissance*) says, "A manufactory of maiolica at Venice in the seventeenth century produced some specimens inferior in point of art, but curious as records of keramic execution; these are dishes, the rims of which are generally loaded with fruits in relief, and the centres decorated with slight and very inferior painting. What renders this fayence singular is, that it is very thin, very light, and so sonorous as to be commonly mistaken for sheets of copper enamelled and *repoussé*. The Museum of Sèvres possesses very fine specimens. This manufacture was of short duration."

M. Vicenzo Lazari attributes these pieces to an unknown manufacturer of the end of the seventeenth century, and M. Jacquemart is rather inclined to place them in the same century; but on due consideration we are still of opinion they were made by the Brothers Bertolini, the glass-makers of Murano.

The following account is extracted from Sir W. R. Drake's *Notes on Venetian Ceramics*, p. 25 :—

"In 1753 (not 1758, as erroneously stated by Lazari) a manufactory of maiolica was set up in Murano by the Brothers Gianandrea and Pietro Bertolini, who, previous to that date, had carried on in that island a privileged manufacture of painted and gilt enamel, imitating porcelain. In their petition to the Senate the Bertolini stated that they proposed to establish a new manufactory of maiolica in Murano, having, after many costly experiments, at last obtained such perfection in their work, that, as to *whiteness, lightness, and design* (candidezza, leggerezza, e pittura), they had nothing to envy in any other manufacture of the State, and they therefore proposed to open a shop in Venice to facilitate their sale. The petitioners alleged that their intentions were interfered with by the privileges which had been granted to Antonibon of Nove, and Salmazzo of Bassano, which exempting them from import and export duties, they were enabled to sell their maiolica at a lower price than the Bertolini could do, although the merits of their manufactures were in no way inferior."

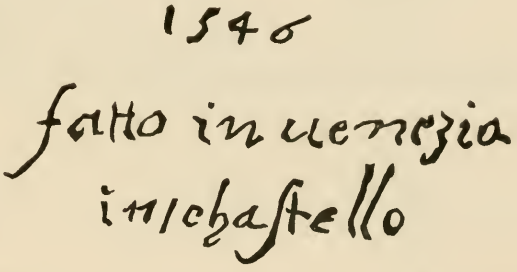
A decree of the Senate of 14th April 1753 authorised them to open a shop in Venice, with exemption for ten years from import and export duties.

The Murano manufactory of maiolica did not succeed so well as the promoters anticipated, and it was probably discontinued about the year 1760. The concession was annulled by a decree of the 2nd April 1763.

The marks, therefore, of a double anchor or creeper we may safely assign to this firm. The letters A F, so frequently found (as well as the others), are at present unintelligible, but may be the initials of the painters, interwoven with the trade mark. There is one mark in particular which seems to call for a remark, viz., the A F and a Maltese cross between

two palm branches saltire, surmounted by a coronet. A similar Maltese cross on a shield is on the dish of M°. Ludovico of Venice, made in the sixteenth century, two centuries earlier; we may also call attention to the same letters followed by V E for Venice.

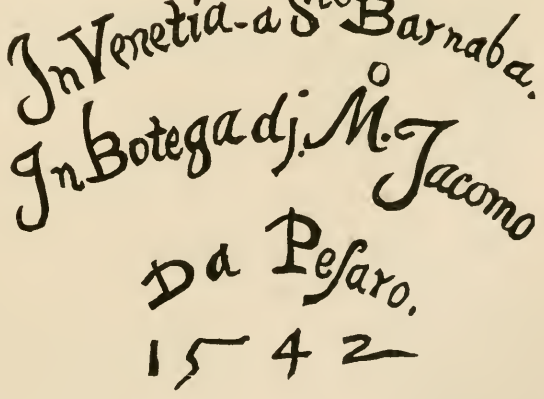
VENICE. On a maiolica dish of Urbino character; subject, the Destruction of Troy, after Raphael. In the Narford Collection (figured in Delange's *Recueil*, plate 80). Fountaine sale, £325, 10s.

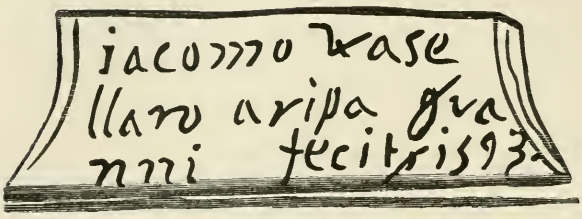


VENICE. A large plateau, with sunk centre, having four medallions, bearing portrait heads of "SEMIRAMIS," "PORTIA," "ZENOBIA," "FULVIA,"

between which are arabesques, foliated border. Reverse with the date 13th April 1543, and a name as given above. In the South Kensington Museum.

VENICE. On a dish 20 in. diameter, of pale grey ground, white ornamentation of lace-work, scrolls, &c., with four medallions of heads on the rim, inscribed LUCRETIA, OMERO, FAUSTINA, OVIDIO; in the centre are a fish and a mask, &c. This piece records the establishment of another Pesarese artist at Venice. In the possession of Mr. H. Durlacher.



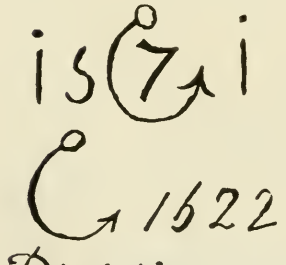


Venice. On a drug pot; pale blue ground, covered with leafage in a darker tint; on a central ribbon, "diafena nicol" in black letter, a shield of arms beneath; on a label behind is the inscription "Jacomo Vasellaro a ripa granni fecit 1593." Mr. Fortnum says this is a potter named Jacomo who worked on the Ripa Grande at Venice in 1593. This could hardly be that M°. Jacomo da Pesaro who was working fifty years before at St. Barnaba.

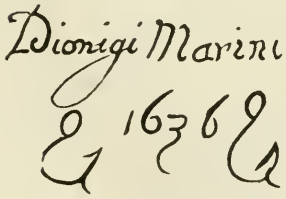
Venice. On a plateau, circa 1540; light blue ground and arabesque border in blue; in centre, an amorino carrying a vase of flowers. Museum of Art, South Kensington. Another plate, supposed to be by the same artist, is in the Collection of Mr. Fortnum, dated 1540, painted with a mermaid, before alluded to.

ZENER DOMENIGO
DA VENECIA
FECI IN LA BOTEGA
AL PONTESITO DEL
ANDAR A SAN POLO.
1568.

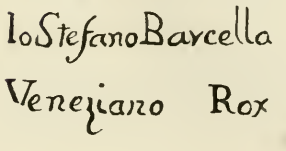
Venice. This inscription is on the back of a dish; subject, Moses and Aaron entreating Pharaoh; with a rich border, and medallions of the first four months of the year. In the Brunswick Museum. This is probably the shop of Maestro Ludovico before named, and Domenigo, the painter attached to the establishment.



Venice. On a plate, painted with the Salutation of the Virgin. Uzielli Collection. Mr. Fortnum doubts the correctness of this date, but we copied it while in the possession of the late Mr. Uzielli, and no imperfection in the glaze then existed; it was clearly 1571, and not 1671, as he suggests. The latter mark is on a plate in the Berlin Museum.



Venice. The mark of Dionisi Marinus, and the date 1636. On a plate painted with six horses; in the Collection of M. Roger de Beauvoir.



Venice. The mark of Io. Stefano Barcella, a Venetian painter only. The last word is perhaps intended for *pinxit*, although not very clear.

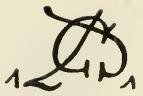
VENICE. This mark represents a *creeper* or grapnel, with the letters A F, and perhaps C C, interlaced. On dishes, with landscapes in brown, blue, yellow, and green, and arabesque borders executed in relief, of the eighteenth century, by Bertolini. Some specimens in the Sèvres Museum with this mark; another in the British Museum.

VENICE. Marked in dark red, on a piece of fayence in the author's possession: a creeper with the letter R on the stem.

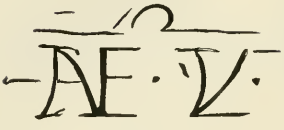
VENICE. This mark of a creeper is on a Venetian dish, eighteenth century, with shells and scrolls in relief on the border, outlined in brown and green; in the centre a landscape in brown, blue, yellow, and green; on the back are six leaves touched in brown. The same mark also occurs on a very fine dish painted with a classical subject. (*Keramic Gallery*, fig. 65.)

VENICE. One of the fanciful marks of the Bertolini fabrique; in the centre of the flower are the letters A F in blue; it is on a fayence *plateau* of *octagonal* form, in the Baron C. Davillier's Collection. It represents a pink (garofalo), and is perhaps a rebus of the painter's name, like that of Benvenuto Tisio (see *ante*, page 91).

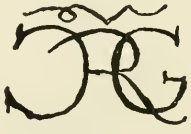
VENICE. This mark is on a fayence plate of the eighteenth century, of the Bertolini fabrique, painted with a coat of arms, surrounded by amorini. The same device is on a plate in the British Museum; another of the same set having the double anchor or creeper.



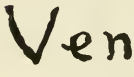
VENICE. This monogram of C. S. L. is a mark on Venetian maiolica, quoted by M. A. Jacquemart.



VENICE. Another variation of the letters A F, so frequently seen on Venetian fayence, followed by V E for Venice. It occurs on a moulded dish, painted in outline with Mercury and a border of flowers. M. Jacquemart attributes similar marks to Faenza (see page 96).



VENICE. On a plate, similar in character to the preceding; subject, Judith and Holofernes, with an embossed border of scrolls and masks. In the Collection of the late Mr. Belward Ray.

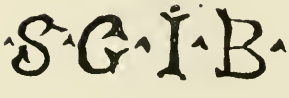


VENICE. Venezia. This mark is frequently seen on old Venetian pottery, as well as porcelain.

VENICE. This shield, from its similarity to that shown above as being identified with this city, is thus placed. It occurs on a plate, painted in blue and white, with a coat of arms at top; very much like the pottery of Savona; circa 1700.

VENICE. On a specimen, coloured blue, of Judith and Holofernes, and coat of arms above; another is in the Museum of Art, South Kensington.

VENICE. On an earthenware dish, rudely painted with landscape, embossed border; formerly in Captain Langford's Collection. Eighteenth century.



VENICE. On a Venetian dish, rudely painted in blue, yellow, and green, with brown outlines, a gadroon border in relief of these three colours, and in centre a castle, hare, and bird in yellow; date about 1750.

BASSANO.

The first pottery at Bassano, near Venice, was, according to V. Lazari, founded by a certain Simone Marinoni, in the suburb called the Marchesane, about 1540, but it does not appear that his productions were of a very artistic character, for Lazari speaks of a plate dated 1555, representing St. Anthony, St. Francis, and St. Bonaventura, which was badly painted, and failed both in the colours and in the glaze.

Towards the end of the sixteenth and the commencement of the seventeenth century, the same fabrique produced maiolica services, many of which have been preserved to our time; they bear the names of Bartolomeo and Antonio Terchi, two brothers from Rome, who appear to have travelled from one place to another, and painted or worked for a great number of establishments. The iron crown is not, however, the special attribute of Bassano; we find it on the maiolica of other towns. The manufacture appears to have ceased in the beginning of the seventeenth century, at least we have no record of its existence until a century afterwards.

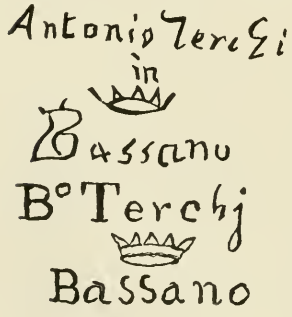
Sir W. R. Drake (*Notes on Venetian Ceramics*) informs us that about 1728 a manufactory of *maiolica* and *latesini* (a term applied to earthenware vessels) was carried on at Bassano by the Sisters Manardi, as appears from the petition of Giovanni Antonio Caffo, presented to the Senate in 1735, in which he states that he had been for many years engaged in their manufactory, and as the end of his time of service was about to expire, and he had a quantity of manufactured goods (of the value of more than 3000 ducats) on hand, besides many outstanding debts, he prayed he might be allowed to continue the manufactory, and to retain the workmen well skilled in the art, whom he had at very great cost obtained from foreign countries, and with that view permission should be granted to him to erect a furnace in the suburbs of Bassano for the manufacture of maiolica and latesini similar not only to the manufactures of Lodi and Faenza, but also like those of Genoa, praying for exemption from duties, &c. Caffo's petition was remitted to the Board of Trade, who said that there was no necessity for requesting permission to erect a furnace for earthenware, as such a thing was never forbidden to any one, and referred to the proclamation of the 24th July 1728, which invited the erection of furnaces, so as to prevent the great injury to the State by the large amount of money which constantly went to Milan, to the Romagna, and to Genoa, for the purchase of earthenware. They also stated the favour of exemption from inland dues had already been granted to Giovanni Battista Antonibon of Nove, and to the Sisters Manardi of Bassano, and advised that his petition be complied with. This report was adopted by the Senate on the 3rd October 1736.

Previous to 1753 Giovanni Maria Salmazzo had established at Bassano a manufactory of maiolica, in competition with Antonibon's establishment at Nove. At that time it would appear Antonibon's was the only fabrique for making maiolica in the Venetian dominions; this fact is alluded to in the report of the Board of Trade to the Senate of 17th August 1756. The State had refused an application made by Antonibon for an exclusive right to make earthenware, but a decree in his favour had been made, prohibiting workmen quitting his establishment from taking service in any other for two years. Salmazzo complained in his petition to the Senate that the Antonibons having ruined two competitors, had endeavoured to ruin him; by bribing some of his workmen to "disobedience and mutiny," had compelled him to dismiss them, and they were immediately taken into Antonibon's service. The Board of Trade, after alluding to the high reputation which Antonibon's maiolica had gained, as also to the wealth he had acquired, advised the Senate to grant equal privileges to all, but declined to enter into the quarrels between them. The decree was made accordingly.

It is probable the *maiolica fina* of Salmazzo was continued for many years. We have seen many examples of this peculiar Italian fayence, which cannot be attributed to any other locale; some of these bear the initials G. S., which may be attributed to Giovanni Salmazzo.

G. S.

This mark of Giovanni Salmazzo, in gold, is on an *écuelle*, richly gilt and painted in medallions of figures in Italian landscapes, very much in the style of Nove fayence; in the possession of J. W. Crowe, Esq.



Bassano. A plate, representing Lot and his Daughters leaving the city of Sodom; the name of the artist is given as in the margin. Seventeenth century. (Louvre.) Also on a small saucer of the seventeenth century, painted with a view of the gates of Bassano.

Bassano. Bartolomeo Terchi. On the back of a maiolica vessel, with a landscape. Seventeenth century. In the Collection of M. Le Blanc.

NOVE, near Bassano.

M. V. Lazari says the fabrique in the village of Nove, near Bassano, which was established at the end of the seventeenth century, and advantageously known in Italy in the first years of the eighteenth century, was much more praised than that of Marinoni of Bassano. Of the fabrique of the Antonibons there are still preserved entire frames or panels of the finest and most ornamented maiolica, made in 1743–44.

The first notice we have, however, in the State records is in 1728. Sir W. R. Drake (*Notes on Venetian Ceramics*) has supplied us with the following information :—

In 1728 Giovanni Battista Antonibon established in the village of Nove, in the province of Bassano and near the town of that name, a manufactory of earthenware (*terraglie*), and on the 18th of April 1732 the Senate granted him the privilege of opening a shop in Venice for the sale of his manufactures for two years, which on the 2nd of June 1735 was extended for a further period of ten years. In 1741 the manufactory was in a prosperous state, and it was then carried on by Pasqual Antonibon, who finding that the shop he had in Venice was not sufficient for the sale of his goods, petitioned for leave to open another, which was granted on the 6th of July 1741. His father's name was still continued as proprietor, as shown in the piece referred to below.

The "Inquisitor alle arte," in his report to the Venetian Senate in 1766 concerning the Antonibons' manufactory of maiolica and earthenware, thus describes it : It consists of three large furnaces, one small furnace and two kilns (*furnasotti*, probably muffle kilns) ; 120 workmen of various provinces are employed in it, and his trade extends to the territories of the Friuli, Verona, Mantua, Trent, the Romagna, the Tyrol, and other places. Persons from all parts flock to Nove to make purchases, and they have also two shops in Venice, which are provided with a great variety of specimens, always new, and whose whiteness (*candidezza*) doubtless exceeds that of any other foreign manufactory. He would yet have more extended his business, had not his attention and capital been harassed by his experiments in waxed cloth (*tele cerate*) and porcelain.

In 1762 Pasqual took his son Giovanni Battista into partnership, and they carried on their works for the manufacture of *maioliche fine* or fayence, and *terraglia* or *terre de pipe*, as well as porcelain, together until 6th of February 1781, when they joined in partnership with Signor Parolini, still continuing the fabrication "con sommo onore dell' arte," until the 6th of February 1802.

In February 1802 the Antonibons let the fabrique on lease to Giovanni Baroni, and it was carried on by him for about twenty years by the name of the "Fabbrica Baroni Nove," at first successfully, but it did not continue long in a prosperous condition, and by degrees it was allowed to go to decay, and in 1825 it was entirely abandoned by Baroni.

On the 1st May 1825, Giovanni Battista Antonibon again took possession of the works, and, in partnership with his son Francesco, resuscitated them, until their productions arrived at their former excellence in *maiolica fina*, *terraglia*, and porcelain. In 1835 they discontinued making porcelain, and confined their attention to fayence and *terraglia*, making principally copies of the best productions of other European

fabriques. Rietti, a dealer at Venice, has the monopoly of the sale of everything made at Nove, and the firm is still called, as in the last century, "Pasqual Antonibon e figli, antica fabbrica, terraglie, maioliche fine, ed ordinaire in Nove, Di Bassano."

Alluding to the manufacture of the eighteenth century, Sir W. R. Drake adds in a note, "Figures and groups, some of them of large size, were manufactured by Antonibon out of a fine pipeclay (*terraglia*), and are remarkable for their good modelling. Very fair imitations of this manufacture are now made in the neighbourhood of Venice, and there sold by the dealers as old specimens. The imitations lack the sharpness of modelling, and are considerably heavier than the originals."

Nove. The mark of Giovanni Battista Antonibon of Nove. On a fayence tureen of the middle of the eighteenth century, painted in blue, with masks, flowers, and scrolls; the shell-shaped handles and figure of Atlas on the cover are mottled purple. (*Keramic Gallery*, fig. 63.) The star forms part of the ornament, which was adopted by him as a mark. In the South Kensington Museum. The letters signify, without doubt, Giovanni Battista Antonio Bon: the B cannot be intended for Bassano, as the name of Nove is placed above. Antonibon has also written his name at length as Antonio Bon on a piece of porcelain belonging to the Baron Davillier, *postea*, where it is described with others in the same Collection.

Della fabrica di Gio Batt^a Antonibon nelle nove di Decen 1755.

Fab^a Baroni Nove.

Nove. This mark of Antonibon's fabrique is on part of a fayence table service, painted in polychrome. *From the manufactory of Giovanni Battista Antonibon, the ninth of December* 1755.

Nove, near Bassano. On a splendid presentation fayence vase, oviform, with square pierced handles and pierced neck, of *bleu du roi* ground with medallions painted in colours, of Alexander and the Family of Darius, and another classical subject after Le Brun; small circular medallions between, of classical heads, two in each, elegant gilt scrolls and borders. This very effective vase, evidently a *chef d'œuvre* of the manufactory, is 2 ft. 5 in. high. The name is written on each side of the square pedestal; date from 1802 to 1810: by Giovanni Baroni, successor of Antonibon. It was purchased by a dealer at Venice and sent to Geneva, but not finding a customer, it was carried to Paris, where it was seen and secured by Mr. Reynolds.* (*Keramic Gallery*, fig. 62.)

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* M. A. Jacquemart (*Histoire de la Céramique*, p. 584, Paris, 1873) has made a grand mistake in the reading of the inscription on the vase, which he says is "*Bracciano alle Nove*," repeated four times on the base, instead of "*Fab^a Baroni Nove*," thereby creating an ideal

CANDIANA. The name of a manufactory, perhaps near Venice, where they enamelled earthenware with Persian designs. There is one in the Sèvres Museum, signed as in the margin; another is mentioned by Mr. J. C. Robinson, with the date 1637.

CANDIANA, 1620.

CANDIANA was noted for its imitations of Persian ware, with tulips, pinks, and other flowers; usually of the first half of the seventeenth century. These letters are given by M. Jacquemart, found on a tazza of good form; on a bandelette or scroll is written MS. DEGA, which probably refers to the person for whom it was made.

S. F. C.

CANDIANA? Paolo Crosa. This name is on a cylindrical vase, blue ground, with yellow scrolls and white medallions, with flowers in imitation of Persian. Seventeenth century. In the possession of the Marquis d'Azeglio.

PA. CROSA.

This mark in blue is on a pair of hexagonal potiches, finely painted in blue *camaieu*, very much like Delft, in Baron C. Davillier's Collection.

FLORENCE.

FLORENCE. Luca della Robbia, born A.D. 1400, commenced his career as a goldsmith, but afterwards became a sculptor, and attained considerable eminence in that profession. He subsequently discovered the art of covering his bas-reliefs of terra-cotta with a thick stanniferous enamel or glaze, which rendered them impervious to the action of the elements, consequently extremely durable. His early relievos consisted of scrolls, masks, birds, and designs of the Renaissance taste, which are usually white on blue ground; he subsequently coloured the fruit and flowers in natural tints, but white and blue appear to have been his favourite colours. There is a set of the Twelve Months painted *en grisaille* on blue ground, with husbandmen engaged in seasonable operations for each month, on separate enamelled terra-cotta medallions, $12\frac{1}{2}$ in. diameter. These medallions are ascribed to Luca della Robbia (Gigli Campana Collection), now in the South Kensington Museum.

There is a very fine altar-piece of the latter half of the fifteenth century, the Adoration of the Magi, in high relief, coloured with portraits of celebrated artists of the time of Luca della Robbia. In the South Kensington Museum; height 7 ft. 8 in. (See *Keramic Gallery*, fig. 82.)

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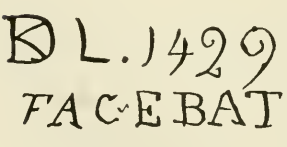
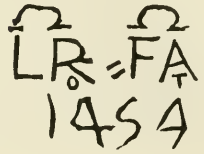
potter. He continues, "Il resterait à savoir si Bracciano etait le Directeur de l'établissement ou le peintre." Such mistakes cause a great deal of confusion, and this is the more inexcusable as he quotes our account in the last edition, where it is correctly given, but prefers reasoning upon his own false reading.

He died in 1481, and was succeeded by his nephew, Andrea della Robbia, born 1437, died 1528, who is known to have executed bas-reliefs in 1515. After his death, his four sons, Giovanni, Luca, Ambrosio, and Girolamo, continued making the same description of coloured reliefs, but greatly inferior to those of their ancestor, the inventor. Girolamo went to France, and was employed by Francis I. in decorating the Château de Madrid, in the Bois de Boulogne, called ironically by Philibert Delorme, the architect, the "Château de Fayence," and died there about the year 1567.

This château abounded with enamelled terra-cottas; unfortunately none of them are preserved to our time. When this beautiful villa was demolished in 1762, the terra-cottas were sold to a paviour, who made them into cement. With Girolamo, the last of the Della Robbias, departed also the secrets of the art. Mr. J. C. Robinson (*Catalogue of the Soulages Collection*) says: "Generally speaking, the earlier works of Luca and those of Andrea after his (Luca's) death can be distinguished. The specimens which are only partially enamelled, *i.e.*, in which the nude details of the figures are left of the original colour or surface of the clay, appear to be of the earliest time, *i.e.*, the period of Luca himself. The pieces entirely covered with the white or white and blue enamels, were, however, doubtless after a time executed simultaneously. The former specimens are interesting as pointing to the origin of the ware. The flesh in these pieces was originally in every case painted of the natural colours in distemper, the draperies and accessories only being covered with the enamel glaze (in the then state of the keramic art it was impossible to produce flesh tints in enamel colours), and his invention consisted in applying the stanniferous enamel glaze to the terra-cotta sculpture, which had previously been executed in distemper." Luca della Robbia had many scholars and competitors; one of these pupils, Agostino da Duccio, has in his works a great analogy of style. There is a façade by this artist in the church of San Bernardino.



Florence. This mark is on the back of a medallion of the Virgin and Child at the Museum of Sigmaringen, which is described in the Catalogue as Luca della Robbia; it is graved in the clay, but seems of very doubtful authenticity. The work is at least a century later, and has nothing of the character of Della Robbia.



Florence. Luca della Robbia. This mark, graved in the moist clay before baking, is on a group of the Virgin and Child; formerly in Cardinal Fesch's Collection.

FLORENCE. FIRENZE. We are not acquainted with the early marks on the maiolica made here. It is said to have been mostly in relief, like the Luca della Robbia. Fine fayence of the eighteenth century is found with the letter F, which has been assigned to this city; but it has the honour of being the first, under the Medici, to have successfully imitated the Oriental porcelain as early as 1580.

F. F. F. I.

PADUA.

Vincenzo Lazari informs us, that in a street which still retains the name of *Bocaleri* (makers of vases), a few years since were discovered traces of ancient potters' kilns, and some maiolica triangular wall tiles of blue and white alternately, of the end of the fifteenth or beginning of sixteenth century, among which was a plaque, 20 in. in diameter, of the Virgin and Child between S. Roch and S. Lucia in slight relief, surrounded by angels and a coat of arms. It is taken from a cartoon by Nicolo Pizzolo, a painter of Padua, pupil of Squarcione; on the summit of the throne is written NICOLETI, the name he usually adopted. It is now preserved in the Museum of that city.

A plate with figures after Carpaccio of the fifteenth century (*sgraffito*) is in the possession of the Baron Schwiter at Paris, which, although unsigned, was sold to him as an authentic work of Nicoleto of Padua.

This city is spoken of by Piccolpasso as possessing manufactories of maiolica in his time (1540), and several examples are here given.

There are some plates in the South Kensington Museum: one, of foliated scroll-work and flowers on blue ground, with a camel in the centre, circa 1530; Bernal Collection; cost £6. Another, with arabesques on blue ground, a coat of arms in the centre, reverse marked with a cross, circa 1550; also from the Bernal Collection.

PADUA. On a maiolica plate, subject, Myrrha. Museum of Art, South Kensington. (*Keramic Gallery*, fig. 40.)

PADVA.
1548.

PADUA. On a plate, subject, Polyphemus and Galatea. Bernal Collection, now in the British Museum.

A. PADOA ✠
1564.

PADUA. On the back of a plate, painted with Adam and Eve, in the late Mr. A. Barker's Collection. The Paduan signatures are usually accompanied by a cross.

X
1563
a padoa

CASTELLI, NEAR NAPLES.

Castelli is a town or hamlet in the Abruzzi, north of the city of Naples. No time can be assigned for the commencement of the working in pottery, but it was one of the first to take advantage of the improvements of Luca della Robbia in the fifteenth century, and the maiolica of Castelli equalled, if it did not surpass, that of Pisa and Pesaro. Passeri quotes the testimony of a contemporary author to prove that both Pesaro and Castelli were celebrated for the excellence and beauty of their manufactures of pottery. Antonio Beuter, a Spaniard, who wrote in 1540, says: "Corebæus, according to Pliny, was the inventor of pottery in Athens. He did not make them better, nor were the vases of Corinth of more value, than the works of Pisa or Pesaro, or of Castelli in the Sicilian valley of the Abruzzi, nor of other places, for fineness and beauty of work." It is on the site of the ancient city of Atrium, and coins, fragments of Greek pottery, and other remains have been frequently exhumed. The traditions of other ages, the fine models of Greek art discovered in the neighbourhood, the facility for making pottery—from having the requisite clay, water, and wood, as well as its proximity to the sea for traffic—have all contributed to the keramic industry of Castelli. The manufacture of pottery and porcelain was able to keep in activity thirty-five manufactories, and to employ nearly all the population of the neighbourhood. No specimens of the maiolica of the fifteenth and sixteenth centuries can be now identified. The colours *alla Castellana* seem always to have been held in great esteem. Few of the manufactories of Italy, which were so famous for their maiolica, survived much beyond the beginning of the seventeenth century; Castelli alone appears to have stood its ground, and towards the end of the seventeenth century was as flourishing as ever in this particular branch of industry. Francesco Saverio Grue, a man of letters and science, became about this time director of the Neapolitan maiolica fabrique at Castelli. The ware was ornamented with subjects of an important nature, correctly designed and brilliantly coloured, to which also was added the introduction of gilding the borders of the ware; sometimes the landscapes were also touched with gold. His sons and brothers continued to add lustre to his name, and many distinguished artists proceeded from his school, amongst whom may be noticed Gentile, Fuini, Capelleti, and Giustiniani. The manufacture was patronised by the King, Carlo Borbone, and his son Augusto, who, emulating the Medici of Tuscany, raised the keramic art of the kingdom of Naples to great celebrity.

Castelli. This mark is given by Passeri, on a piece of the eighteenth century.

CASTELLI. Naples. On an earthenware plate of the beginning of the eighteenth century, painted in blue, with cupids and flowers.

CASTELLI? Naples. On a cup and saucer, rudely designed, of a countryman under an arcade.

CASTELLI. On a specimen in the Collection of Signor Raff de Minicis of Fermo.

Fr. A. Grue espinar. 1677.

CASTELLI. This name is signed on a pair of circular plaques, 10 in. diameter, painted with the Holy Family, and a female in a bath; in the possession of Dr. H. W. Diamond.

IOĀNESGRVĀ FECIT.

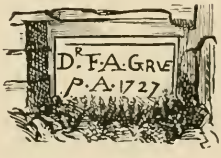
CASTELLI. On a plaque; subject, the Adoration of the Magi, in Mr. Marryat's Collection. Another, in the Collection of Signor Bonghi of Naples, is dated 1718.

Dr. Franc. Ant°. Cav^r. Grue P.

CASTELLI. On a vase of the maiolica character; subject, Apollo and Marsyas, in Lord de Tabley's Collection.

Fra^s. Ant^s. Grue P. Napoli, 1722.

CASTELLI. On a plaque, painted with a landscape and a bridge; on the keystone is a shield of arms, and at the foot of the bridge, on a wall, this tablet of the painter's name and date. In Mr. H. A. Neck's Collection.



CASTELLI. This mark is on the companion plate, painted with a landscape, in Mr. H. A. Neck's Collection.

D.^R Grue pinxit.

CASTELLI. Saverio Grue, a maiolica painter of the eighteenth century, of classical subjects and mottoes.

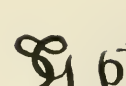
S. Grue.

CASTELLI. Saverio Grue Pinxit. These initials are on plaques, illustrating mottoes—as "Perseverantia fructus," in Lord Hastings' Collection; another "Virtutis vere liberalitas," in Mr. Attree's Collection.

S. G. P.

CASTELLI. In the cabinet of M. le Comte de Montbrun there are two plaques painted with children and landscapes.

S. Grue P. Napoli. 1749.



CASTELLI. The monogram of Saverio Grue, on a plaque with military figures, inscribed "Fortitude et Innocent," in the Sèvres Museum; also on a plate mentioned by M. A. Darcel, dated 1753.

CASTELLI. On a bowl and cover, painted with nude figures after Annibale Caracci; of the eighteenth century (Liborius died in 1776), in the South Kensington Museum. (See *Keramic Gallery*, fig. 73.) This curious mark has the nondescript ornament at the beginning in a line with the name.

CASTELLI. The mark of Luigi or Liborius Grue, on some plates painted with landscapes and figures, heightened with gold; circa 1720.

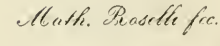
CASTELLI. Gentili Pinxit. On a tile painted with a pastoral subject of the beginning of the eighteenth century. Signor Bonghi of Naples has a fine collection of examples of Bernardino Gentili or Gentile; one two feet high, representing the Martyrdom of St. Ursula, is richly coloured and heightened with gold. A plate, painted with a satyr surprising a nymph, and a border of cupids, &c., *en grisaille*, circa 1700, by Gentili, is in the South Kensington Museum (No. 4345, 57). In the Museum Catalogue of 1868 this plate is so described, but Fortnum in his description in 1873, page 637, states that it is by L. Grue, and places its date seventy years later.

Another specimen, painted with the Crucifixion, is quoted by Jacquemart, bearing this inscription: "*Questo crocifisso del carmine lo fece Bernardino Gentile per sua divozione*, 1670." He died in 1683.

CASTELLI. This minute signature is on a plaque painted with a landscape; in the foreground, among the ruins, is St. John with a lamb. Mr. H. A. Neck's Collection.

CASTELLI. On a plaque; subject, the Triumph of Amphitrite. Louvre Collection.

CASTELLI. Another mark of Saverio Grue, given by Jacquemart; died in 1806.



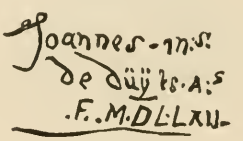
CASTELLI. On a large and fine square plaque in the Berlin Museum.

CASTELLI. On a round plaque, painted with the Baptism of Christ, in the Berlin Museum.

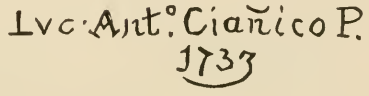
S. Rocco di Castelli.
1732.

CASTELLI. This mark is from a fine dish brought to England by Signor A. Castellani, painted with a battle, vigorously sketched, and a border of scrolls. The signature of the artist, Carlo Coccorese, is on a stone in the foreground; the date, 1734, is on the border; the D being omitted as usual at that time. On the horse trappings, two crossed C's crowned.

This signature occurs on a piece in the possession of Monsignore Cajani. It is cleverly painted in the style of the Castelli or the later Sienese pieces, with a group of male and female satyrs gathering grapes.



CASTELLI? This artist is of the school of Grue; signed on a plaque, painted with ruins in a landscape and a shepherdess leading a cow and sheep; in one corner is written the name *Luca Antonio Ciannico.*



PALERMO.

The Baron C. Davillier has discovered this inscription on an albarello or drug vase, of good style, somewhat like the maiolica of Castel Durante.

FATTO IN
PALERMA
1606.

NAPLES.

Of the maiolica of the city of Naples we have no mention in the sixteenth century, nor have we met with any specimens of so early a date, although, as we have seen, Castelli in the kingdom of Naples is honourably mentioned, nay, even comparable to Athens, by Antonio Beuter, in 1540. M. A. Jacquemart says: "La confusion la plus absolue règne parmi les produits de l'ancien royaume de Naples," &c. He continues, "C'est encore à l'avenir qu'il faut laisser le soin d'éclairer ces questions. Quant à Naples, nous trouvons son nom sur des ouvrages *de la fin du seizième siècle*, empreints du style de l'epoque, et qu'il eût été facile de confondre avecles poteries du nord de l'Italie." He then describes three vases of colossal proportions, composed for decoration, only one of their

sides being painted, caryatid handles, painted in blue *camaieu* with religious subjects; "la touche est hardie et spirituelle," &c.

As, however, there seems to be a diversity of opinion on the matter of dates upon these vases, we must give the result of our reference to the two great Parisian keramic authorities, and form our own opinions of their respective merits as reliable sources of information.

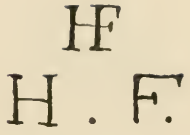
The works from which we quote are *Les Merveilles de la Céramique* (*Renaissance Italienne*), par Albert Jacquemart, Paris, 1868, p. 252, and *Guide de l'Amateur des Faïences et Porcelaines*, par Auguste Demmin, Paris, 1868.

Naples. A lofty vase, painted with the Sermon on the Mount, inscribed, according to M. Demmin, "Fran Brand, Napoli, Casa Nova," with the initials B. G. crowned, as in the margin. M. A. Jacquemart gives a similar mark on the same vase, but he reads it thus: "Franc^{co} Brand, Napoli, Gesu Novo." The second vase, painted with the Last Supper, M. Demmin describes as being inscribed "Paulus Franciscus Brandi, 1684." M. Jacquemart, on the other hand, reads it thus: "Paulus Fran^{cus} Brandi, Pinx . . 68 ," and puts down the date as 1568.

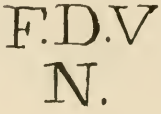
The third and most important vase, the Miraculous Draught, causes the same difference of opinion. M. Demmin gives us a facsimile, which we reproduce in the margin. M. Jacquemart exclaims, "Un dernier vase positivement daté a été fait par un artiste du même atelier dont voici la signature, 'P. il Sig. Francho, Nepita, 1532.'" *

We must, with this conflicting testimony before us, judge for ourselves, and looking at the style of the monograms, which assimilate with those of Savona, Venice, and others of the end of the seventeenth century, there can be little doubt these vases are of the same date, and clearly not of the sixteenth century; the description given shows the decadence of the art. There are four large vases of the same character in Mr. Barker's possession, which, although effective enough for the purpose of decoration, are as works of art below criticism.

* Mr. Fortnum (Catalogue of South Kensington Museum, p. 631) has been misled by the erroneous reading of M. A. Jacquemart of the dates of these three Neapolitan vases, which he places a hundred and fifty years earlier than are actually recorded upon them. The vase he mentions signed "P. il Sig. Francho Nepita 1532," painted with the *Miraculous Draught of Fishes*, is really 1682. Another subject, *The Last Supper*, Demmin reads 1684; Jacquemart reads 1568, and Marryat reads 1654, all, be it remembered, describing the same vase; the third, *The Sermon on the Mount*, is by the same maker, but not dated. The remark, therefore, that we have examples of the first half of the sixteenth century to confirm "Antonio Beuter," is not borne out by these specimens.



NAPLES. These initials frequently occur on plates of a maiolica pattern of the eighteenth century, which M. Brongniart places as Neapolitan. Mr. Fortnum (see Catalogue of Maiolica, South Kensington Museum, p. 632) says, "Some pieces of the last century, painted with figures, landscapes, &c., in very pale colours, and marked at the back with the letters H. F. or HF combined, are of Austrian and not of Italian origin;" but as he gives no reason for the remark, we prefer the attribution of M. Brongniart as we now place them.



NAPLES. F. Del Vecchio; stamped on pieces of fayence in the Etruscan style, on a white and gold service of the eighteenth century.

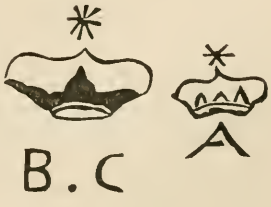
NAPLES. Giustiniani. On vases, chiefly of Etruscan pattern; eighteenth century.

NAPLES. Giustiniani in Napoli. On Etruscan patterns, the mark impressed on the ware.

NAPLES. This mark is given by Brongniart as Neapolitan; it is on a maiolica plateau in the Sèvres Museum.

NAPLES. This mark is on a fayence jug, painted with flowers; eighteenth century.

NAPLES. M. Jacquemart refers all these with the enclosed crown to this city; those with the open crown to Bassano.



NAPLES. These two marks probably belong to the same artist, B. G., whose initials are quoted by Jacquemart as belonging to the sixteenth century; but there can, we think, be no doubt he has misread the inscriptions, and that they are actually of the end of the seventeenth century.

F. & G. Colonnese Naples.

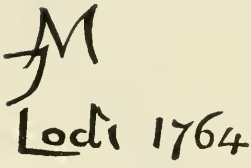
Naples. On a maiolica plate of the eighteenth century, with raised pattern on the border; subject in centre, a landscape, painted in blue.

Naples. Makers of modern pottery in imitation of the ancient Etruscan ware like that of Giustiniani. Specimens in the South Kensington Museum.

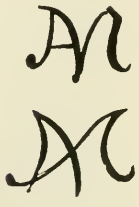
M. Jacquemart says that when Charles III., King of Naples, established a manufactory of porcelain at Capo di Monte, near Naples, in 1736, fayence was also occasionally made, and describes a magnificent piece, "*Une fontaine de Sacristie*," modelled with the Dove of the Holy Spirit, cherubs issuing from clouds, &c., painted in colours and richly gilt, bearing the N crowned and the words "*Capo di Monte.*"

"*Mo^lo.*"

LODI.



Lodi. A large fayence dish, rudely painted with a fish, lemons, apples, &c., bears this mark in blue. The Lodi manufactory, established early in the seventeenth century, ceased towards the end of the eighteenth century. There are some specimens also in the Nevers Museum.

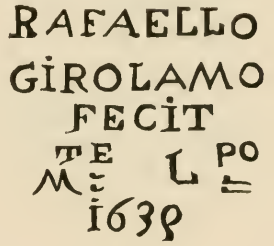


Lodi. These two monograms of A.M. occur on separate pieces of Lodi fayence, one painted with blue, yellow, and red decorations; another with a cottage and peasant. One peculiarity of this ware is that there are three cockspur marks, each of three points, underneath. A piece belonging to M. Osmont of Paris is signed Ferret Lodi; quoted by Jacquemart.

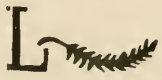
MONTE LUPO.

The plates and dishes of coarse heavy earthenware, rudely painted with large caricature figures of soldiers and men in curious Italian costumes of the seventeenth and eighteenth centuries, in menacing and warlike attitudes, striding across the plates, holding swords, spears, and other weapons, are usually attributed to Montelupo, near Florence, but

they also produced chocolate brown vases of a more artistic character in the style of Avignon. The manufactory is still in existence.



Monte Lupo, near Florence. The annexed mark is on a fluted tazza, painted with three standing cavaliers. Montferrand Collection, now in the South Kensington Museum. (See *Keramic Gallery*, fig. 68.)



Monte Lupo. So attributed by M. Jacquemart, but of doubtful attribution.

Monte Lupo. This curious inscription occurs on a fayence plateau with raised centre, painted with a coat of arms, from which radiate flutings filled in with grotesques, fleurs-de-lis, &c., in yellow, green, and blue. The reverse is dated 16th April 1663, Jacinto or Diacinto Monti of Montelupo.

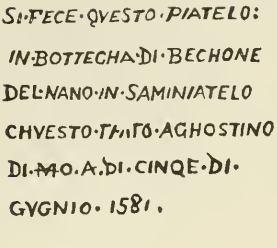
Montelupo. This inscription occurs on a tazza of the decadence, painted in colours, with figures and foliage of ordinary and hard design, in the Sèvres Museum.

Dipinta Giovinale Tereni da Montelupo.

Monte Lupo. On a plateau, with raised centre and radiated flutings, like the preceding. Museum of Art, South Kensington.

Monte Lupo or Monte Feltro. On a maiolica dish of Urbino character, sixteenth century; subject, the Rape of Helen, after Raphael. It is in the Hotel de Cluny, and it is stated in the Catalogue to be the production of Monte Feltro, but the reason is not given.

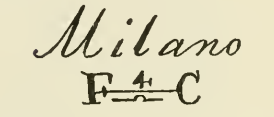
SAN MINIATELLO, near Florence.



This very curious and interesting inscription has been sent by a correspondent. It occurs on an Italian maiolica plate, thus translated: This small plate was made in the workshop of Bechone of Nano at San Miniatello by Agostino di Mo. on the 5th of June 1581.

MILAN.

Milan. On a set of fayence plates with creamy glaze; subjects, figures, animals, and insects. Eighteenth century. In the possession of the Marchese d'Azeglio.



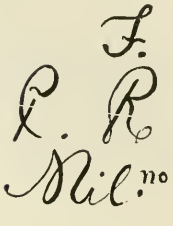
Milan. On a dinner service; the tureen thus marked in red, painted with flowers in Oriental style, and coats of arms; the motto "Timidus ut Prudens;" eighteenth century; and on some pieces in the possession of Lady Charlotte Schreiber. (*Keramic Gallery*, figs. 79 and 80.) The initials are supposed to be those of "Felice Clerice," a name which occurs on a piece painted in the Chinese style, dated 1747.

Milan. On two dishes and four plates, painted with Japanese patterns, of fine fayence. Eighteenth century. In the Museum of Sigmaringen.

F
Pasquale Rubati
Milº.

Milan. The name of this manufacture appears at length on a jardinière in the Collection of M. Gasnault at Paris.

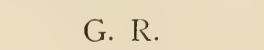
Milan. This mark occurs on a fayence plate, purchased at Milan, from the Duke Litta's Collection, indicating *Fabrica Pasquale Rubati Milano;* in the possession of Sir W. R. Drake.



Milan. The next mark of the same fabrique is on a fayence plate, painted with Chinese flowers, in the Marchese d'Azeglio's Collection. Eighteenth century.

MILAN. This mark is on a fine plate decorated with bouquets of flowers, blue and orange predominating, in the Bordeaux Museum.

MILAN. From the similarity of style and colouring, this signature, hitherto unexplained, is attributed by Jacquemart to Milan. It occurs on one piece of a fine service, decorated in lake colours, like the Dresden gilt borders.



ST. CHRYSTOPHE, near Milan, Lombardy. Manufacturer, Giulio Richard. On modern earthenware services; also on some early imitations, stamped with Wedgwood's name, in the Sèvres Museum. This national manufacture of pottery is still carried on by Giulio Richard & Co.

TURIN.

From the royal archives of Turin, M. le Marquis Campori has extracted some notices of the payments of money for maiolica, in which the name of Orazio Fontana occurs more than once, and he is styled Chief Potter of the Duke of Savoy, and he thinks Orazio was actually in the service of Emmanuel Philibert, but which M. Jacquemart observes could not be the case, as from the year 1565 he had opened at Urbino a fabrique, which he carried on until his death in 1571, and considers it an honorary title, showing the great esteem in which he was held by the Prince, by placing him above the potters he had called together to inaugurate the manufacture of maiolica at Turin. However, one fact is clear, that Savoy possessed at least one maiolica manufactory in 1564.

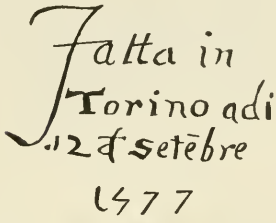
In the *Registre du Compte de la Trésorerie Générale* we read: "Item, two hundred scudi or crowns, of three lire each, paid to Maestro Orazio Fontana and to Maestro Antonio of Urbino, the price of certain earthenware vases brought to his Highness, as appears by his order, given at Nice the 6th January 1564."

"Item, the 15th August, paid to Antonio, potter, of Urbino, twenty crowns, of three lire each, to defray his expenses in accompanying the maiolica sent to his Highness in France."

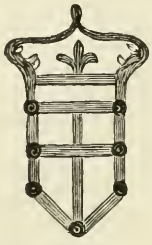
"Item, 20th August 1564, two hundred crowns, of three lire each, paid to the very Reverend Signor Jerome della Rovere, Archbishop of Turin, on account of Maestro Orazio of Urbino, chief potter of his Highness, for two credences or cabinets of maiolica, which this master has delivered, as appears by a mandate given at Turin, the 23rd of April 1564."

Pungileoni mentions a certain Francesco Guagni who was in the Duke's service; he was a chemist, and endeavoured to discover the secret of porcelain at the Court of Savoy about 1577. The earliest speci-

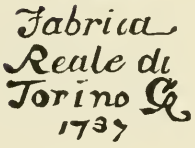
mens we have met with is the frutiera mentioned below. It was continued through the seventeenth and eighteenth centuries, although we have no particular information as to the names of the potters. In the eighteenth it was under royal patronage.



TURIN. On a fayence fruit dish with pierced sides of crossed bars, painted on the inside with a boy carrying two birds on a pole, marked underneath in blue; in the Marquis d'Azeglio's Collection. (*Keramic Gallery*, fig. 76.)



TURIN. On a maiolica plateau, painted in blue on white, with horses, birds, and hares. Seventeenth century. Mark, a cross on a shield crowned, the arms of Turin. In the possession of the Marchese d'Azeglio.



TURIN. Maiolica of the eighteenth century; flowers painted in colours on white. This mark is on the back of the rim of a large dish in the Marchese d'Azeglio's Collection; in the centre at back is a monogram of F.R.T. for Fabrica Reale Torino; all the marks are in blue.

TURIN. On a large maiolica dish of the beginning of the eighteenth century, painted with Susanna and the Elders, in the Marchese d'Azeglio's Collection.

VINEUF (Turin). There was a manufactory of fayence here, as well as porcelain, under the direction of M. D. Gioanetti, established about 1750.

TURIN. A mark of a shield, crowned, of the end of the seventeenth or commencement of the eighteenth century; quoted by M. Jacquemart.

TURIN. This shield, without a crown, is in blue, on the back of a plate, painted with a cherub's head; of the same period.

TURIN? This mark is impressed on a pair of vases, 21½ in. high, of very light and resonant ware, with rich maroon-coloured glaze. The mark is a shield, with a large T and small B above, surmounted by a sort of mural crown. In the possession of Mr. Jackson of Hull.

LAFOREST, in Savoy. This mark is upon a finely painted specimen, quoted by M. Jacquemart, but nothing is known of the manufactory beyond this inscription and date.

Laforest en Savoye 1752.

FERRARA.

From researches among the Ducal archives the Marquis Giuseppe Campori has discovered various allusions to the manufacture of pottery, reaching so far back as the end of the fifteenth century, which gives us an insight into the history of the maiolica of Ferrara, its patrons and artists.

It seems that the art was imported into Ferrara by artists from Faenza. The first whose name is recorded is Fra Melchoir, *Maestro di Lavori di Terra*, 1495. In 1501 payments were made to Maestro Biagio of Faenza (who had a shop in the Castel Nuovo), for various earthenware vessels and ornaments.

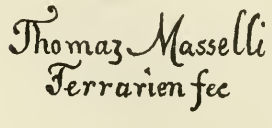
Alphonso I. became Duke of Ferrara in 1505, and being fond of chemistry, he had discovered the fine white enamel glaze (*bianco allattato*), and in the following year Biagio is mentioned as being in his service. From this date until 1522 nothing further is recorded in the archives; but from another source we learn that in consequence of his war with Pope Julius II., being pressed for money, he deposited, for the purpose of raising the required sum, all the jewels of his wife, Lucrezia Borgia, as well as his plate, and used earthenware vessels, *which were the products of his industry*.

In 1522 Antonio of Faenza was appointed potter, at twelve lire per month, with food and lodging, and he was succeeded by Catto of Faenza in 1525, who died in 1528. Some distinguished painters, to whom Ferrara owes its reputation, are vaguely mentioned in the archives. In 1524 a payment of twelve soldi to a painter named Camillo, for painting vases for the potter. The brothers Dossi (Battista and Dosso) were employed by Duke Alphonso to decorate his palace with pictures and frescoes, and they occasionally designed subjects for the potters. In 1528 two lire were given to Dosso Dossi for two days' work in tracing designs, and his brother Battista received one lire for models of handles for vases. To them may be attributed the *grotesche* or arabesques and Raffaelesque designs which were painted about this time, with the arms

of Gonzaga and Este, for Francis II., Marquis of Mantua, who in 1490 married Isabella, daughter of Hercules I., Duke of Ferrara, the sister of Alphonso, probably made by the before-named Biagio of Faenza.

We have hitherto only spoken of the fabrique called the Castel Nuovo, under the patronage of Alphonso I., but M. Campori adduces another, under the protection of Sigismond d'Este, brother of the Duke of Ferrara, where, installed in the Palace of Schifanoia, were the potter Biagio Biasini of Faenza, from 1515 to 1524, and three painters, El Frate, Grosso, and Zaffarino.

M. Campori is of opinion that porcelain was invented by some person unknown to Ferrara in the time of Alphonso I., and quotes a letter addressed to the Duke by his ambassador at Venice, but it only refers to an imperfect, over-baked "écuelle de *porcelaine contrefaite*" presented to him, which, to our view, means only an imitation of real porcelain. From 1534 to 1559, during the reign of Hercules II., the son and successor of Alphonso, maiolica was little encouraged, and there is only one potter named in the archives, Pietro Paolo Stanghi of Faenza. Alphonso II. gave a fresh impulse to keramics. The two names most frequently met with are those of Camillo of Urbino, and of Battista, his brother, both painters on maiolica. M. Campori gives cogent reasons that this Camillo was not a member of the Fontana family, as supposed by Pungileoni and others; he was accidentally killed in 1567 by the bursting of a cannon. In the person of Camillo we have another aspirant to the honour of being the inventor of porcelain. Bernardo Canigiani, ambassador of the Grand Duke of Florence, writing to his Court, says, "Camillo of Urbino, vase-maker and painter, and in some degree chemist to his Excellence, is the veritable inventor of porcelain." But this (like many similar assertions) only refers to experiments, and no pieces of this Ferrara porcelain are known, while those of Florence are found in many collections. In 1759 Alphonso II. married Margherita di Gonzaga, and it is reasonable to suppose he would employ his own potters and artists to complete the maiolica marriage service for his household, specimens of which are well known, bearing on a shield his emblem, expressive of his devoted attachment—a burning heap of wood, and the motto, *Ardet Æ* or *Eturnum*. There are several pieces of this service in the Soulages Collection; others in the Louvre, &c.



Ferrara. On a large dish, painted with the Triumph of Bacchus, in lake colours, of the beginning of the eighteenth century. Montferrand Collection, now in the Museum of Art, South Kensington. (*Keramic Gallery*, fig. 61.)

GENOA.

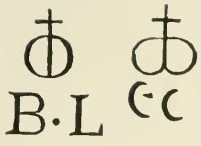
We have scanty information of the early manufacture of maiolica at Genoa. It is spoken of by Piccolpasso in 1548 as a great mart for this ware, as well as Venice. He gives us the prices charged and the principal patterns, such as *foglie* or coloured leaves on white ground; *paesi*, landscapes; *rabesche*, arabesques, &c. Its early productions, like those of Venice, are confounded with others of the unsigned specimens, which are left solely to conjecture. Towards the commencement of the eighteenth century it partakes of the character of the Savona ware.

The mark of Genoa is a *beacon*, by some erroneously called a *light-house*, from which some object is suspended on a pole, which projects at an angle. Swinburne, describing the tower of signals at Barcelona (p. 48), observes: "If one ship appears, a basket is hung out, if two or more, it is raised higher, and if a Spanish man-of-war, they hoist a flag." Perhaps the object usually seen on the beacon is a sort of basket.

GENOA. This mark in blue is underneath a fayence jug, painted with blue scrolls, leaves, and a bird, with double loop handles, of the beginning of the eighteenth century, mounted in silver. Henderson Collection. The mark reduced. Mr. Fortnum (Catalogue South Kensington Museum) says this mark is intended for a trumpet with the banner of Savoy, and is Savonese, not Genoese; but the design is so rude, that we confess it looks "very like a whale" or some other fish.

GENOA. This is on a bottle, painted in blue, with birds and ornaments; in Mr. C. W. Reynolds' Collection. This mark is usually very large. The beacon itself is still to be seen in the harbour of Genoa. (*Keramic Gallery*, fig. 70.)

GENOA. Maiolica of the middle of the eighteenth century. This mark, of a beacon, is on a vase in the Bernal Collection. It was placed by Brongniart as a mark of the Savona manufactory, but some have thought it more properly belongs to that of Genoa.



Genoa. These marks, of a crown, with signs and initials of the painters beneath, are on coarse fayence dishes, with lake designs, purchased at Genoa; in the Collection of the Marchese d'Azeglio. Other pieces of the same service are in the possession of Dr. Diamond, marked with the beacon.

Genoa. This mark of a fish, here greatly reduced in size, is on a bottle, painted in blue *camaieu* with branches and animals, in the possession of M. Demmin. Another is in the Sèvres Museum, attributed to Genoa.

Unknown, but probably Genoa. On an Italian maiolica dish of the eighteenth century, with border moulded in relief, scrolls, &c., painted in blue *camaieu* with small birds, animals, &c.; in the centre a man on horseback. The mark is much reduced.

SAVONA.

Albissola. The manufacture of maiolica or fayence was carried on at Albissola, a village situate on the sea, near the town of Savona. This place has always possessed fabriques of fayence, the "faïence de Savone" being well known throughout Italy and France in the seventeenth century. It was a native of Albissola, Domenique Conrade, who introduced the art into Nevers.

In the parish church of Albissola there is a picture, two mètres high, formed of plaques of fayence joined together, representing in polychrome the Nativity; it is inscribed "*Fatto in Arbissola* (sic) *del* 1576 *per mano di Agostino . . . . Gerolamo Urbinato lo dipinse.*" The surname of the potter is obliterated and the words *Morto impenitente* substituted by the intolerance of the clergy. The painter's name is Girolamo of Urbino.

Savona. The Rev. Thomas Staniforth, of Storrs, Windermere, has two specimens with the letters G. A. G. and G. S., as in the margin,—perhaps the name of the artist, Gian. Antonio Guidobono of Castel Nuovo, a maiolica painter at Savona in the beginning of the seventeenth century. His sons, Bartolomeo and Domenico, succeeded him.

SAVONA. The principal mark seems to be a shield of arms of the town. The first is from Brongniart; the second on a vase in the late Mr. Uzielli's Collection.

SAVONA. These letters are on a cartouche, in the centre of a perforated dish, coarsely painted with scrolls in blue, yellow, and brown, by Guidobono. Seventeenth century. In the Museum of Art, South Kensington. (*Keramic Gallery*, fig. 66.) There was another important manufactory coeval with these, that of Gian Tomaso Torteroli, but we are not acquainted with his mark.

S.A.G.S.

SAVONA. On a dish with blue figures on a white ground.

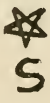
SAVONA. This name occurs on some maiolica of the eighteenth century, in the Chamber of Arts, Berlin.

AGOSTINO RATTI
SAVONA. 1720.

SAVONA. This mark in blue is on the bottom of a fayence bottle.

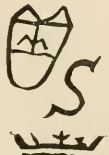
SAVONA. This mark has the initials of Girolamo Salomone, a celebrated artist, who flourished in 1650.

SAVONA. This mark, called "the knot of Solomon," being two triangles placed one upon the other, is generally attributed to Salomone of Savona.



SAVONA. On a dish in M. Edouard Pascal's Collection, Paris.

SAVONA. On a fayence dish painted with sculpture and children, surrounded by arabesques. Montferrand Collection, No. 232.

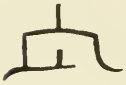


SAVONA. This shield is on the back of a plate, painted with a hare leaping, in Mr. Willet's Collection.

Savona. A mark given by M. A. Jacquemart, probably that of Girolamo Salomone, with the sun placed above his initials; occasionally the sun alone is found as the mark of the factory. See below.

Savona. Another mark, which is also attributed to Girolamo Salomone, with the sun in its splendour above an S.

Savona. This mark is given by Jacquemart as an uncertain mark of Naples, but it is believed on good authority, from the quality and decoration, to belong to Savona; it is called there the "Falcon mark."

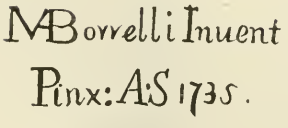


Savona. This is called the "Tower mark," and may safely be attributed to Savona, the ware on which it occurs being evidently Savonese. On a saucer painted with figures.

Savona. The "Anchor mark" occurs on a plate painted in brown, with a cottage and small Callot sort of figures.

Savona. On a blue and white circular dish of Italian maiolica, with a raised pattern of shells on the border; three figures in the centre, of warriors, round these are six small compartments, with landscapes, figures, and animals; diameter 21½ in. The mark in blue much reduced. Rev. J. Sadler Gale, Bristol.

Savona. On a large plate, painted in blue, with a faun, woman, and cupids; in the possession of Dr. Belliol of Paris.



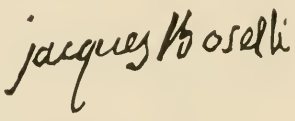
Savona? or perhaps Turin. The name occurs on a cylindrical maiolica jar, painted on one side with a naval engagement, one of the ships on fire, and numerous boats and figures, yellow and blue colours predominating; signed at the right-hand corner. The name is repeated in large letters at the back: "Primum Opus M. Borrelli Mense Julij 1735." In the possession of the Marchese d'Azeglio.

SAVONA. The initials N. G. surmounted by a coronet. On a dish in M. Edouard Pascal's Collection, Paris.

SAVONA. Jacques Borrelly of Marseilles appears to have emigrated to Savona; other specimens are signed with his name Italianised, as *Giacomo Borelly*. This inscription is on a large vase decorated in green *camaieu*.

Jacques Borelly, Savonne, 1779, 24 Septembre.

SAVONA. This mark, in black, with the *s* well formed, leads us to infer that the name was Boselli and not Borelli. It is on a *seau* painted with arms, and Baron Davillier has some other pieces with the name so spelt, as well as a plateau of Marseille fayence signed Boselli.



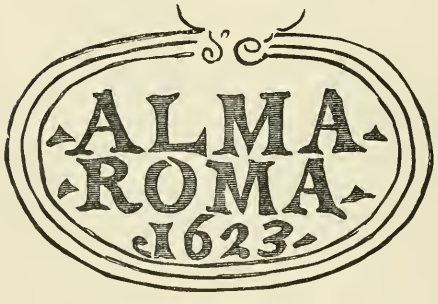
SAVONA. This mark, in blue, is on a fayence jug, mounted with silver, painted with blue *camaieu* birds and scrolls, similar to the preceding. It appears in this instance to represent a trumpet with a short flag, not a beacon, and having a cross upon it. Dr. Diamond, the owner of the piece, refers it rather to Savona than Genoa.

ESTE, a town between Padua and Ferrara. Little is known of the fayence manufactories of Este and Modena, and their productions are rare. This mark is impressed on a fayence boat-shaped ewer and basin, shell pattern, with rococo scrolls and ornaments in relief, of cream-coloured ware, circa 1770, in Lady C. Schreiber's Collection.

ESTE.
G.

ROME.

There is no authentic account of maiolica being made at Rome until the year 1600, of which year we find the two pharmacy vases described below. The style is of the Urbino grotesque decoration of the Fontana fabrique. These are quoted by Mr. Fortnum, and Delange speaks of others with similar marks, which are probably the same, although there is a slight difference in the inscriptions on his "deux grands plats." There was a fabrique of white glazed earthenware estab-



lished by a famous engraver, Giovanni Volpato of Venice, in 1790, and a large sum of money was expended, there being at one time no less than twenty experienced artists employed in modelling the ware. They could not, however, compete with other wares made in England and France. He died in 1803, and the fabrique was carried on for a short time by his son Giuseppe; at his death, a few years after, his widow married Francesco Tinucci, the chief modeller, who conducted the business until 1818; it was discontinued in 1831. The early pieces bear the name of G. Volpato Roma, impressed in the clay. These two marks are on the front of a pair of vases, with snake handles, painted with grotesques on a white ground, in Mr. Fortnum's Collection.

This mark is on a large circular dish in the possession of Mrs. Lockwood, long resident in Rome, the central medallion subject is the Temptation of Adam by Eve, and is surrounded by a border of grotesques in the Urbino style on white ground.

LORETO.

In the Santa Casa at Loreto are still preserved upwards of 300 maiolica vases, mostly with covers, painted with designs from Raffaelle, Giulio Romano, Michael Angelo, and others. They were made by order of Guidobaldo, Duke of Urbino: they represent scenes from the Old and New Testaments, Roman History, the Metamorphoses of Ovid, &c. They are not, as commonly said, by Raphael, but by Raffaelle

Ciarla, a clever copyist on fayence of the works of the great masters. (*Valery*, vol. ii.) All these, which are arranged in two large rooms, came from the "Spezieria," or Medical Dispensary, attached to the Palace at Urbino.

The last Duke of Urbino, Francesco Maria II., in his dotage, had abdicated his duchy in favour of the Holy See, and dying in 1631, his heir, Ferdinand de Medicis, removed the more ornamental pieces of maiolica to Florence. The vases from the Spezieria he presented to the shrine of Our Lady of Loreto, called the Santa Casa. This splendid collection of maiolica did not consist alone of vases for containing drugs, and it became the envy of more than one crowned head; the Grand Duke of Florence proposed to give in exchange for them silver vases of equal weight; Queen Christina was heard to say, that of all the treasures of Santa Casa, she esteemed them the most; and Louis XIV. is said to have offered for the four Evangelists and the Apostle Paul the same number of statuettes in solid gold.

Loreto. "Con polvere di Santo Casa." (With the dust of the holy house.) This inscription is found upon small maiolica cups or bowls, beneath a representation of the Lady of Loreto and Infant Saviour, with a view of the sanctuary. These cups were made of clay, mixed with the dust shaken from the dress of the Virgin and walls of the sanctuary, and in this form preserved by the faithful. (*Keramic Gallery*, figs. 71 and 72.) Occasionally some of the holy water from the shrine was sprinkled on the dust, thereby to impart a still greater sanctity. A cup in Mr. Fortnum's Collection is inscribed "Con pol et aqua di S. Casa" (With dust and water of the holy house). Sig. Raffaelle thinks they were made at Castel Durante for the establishment at Loreto. The seal of the convent was placed underneath in red wax.*

CON·POL·DI·S·CASA.

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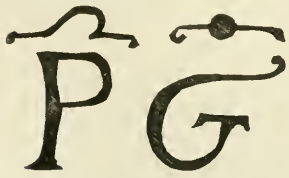
* Sometimes these cups are painted only with the Virgin and Child and the Santa Casa, the inscription being omitted, but they are soon recognised by their peculiar type.

The labour of conveying the stones of which the *Santa Casa* was built to Loreto and its construction was believed to have been due to supernatural aid, and that angels, not mortals, were the masons engaged in the work. Pilgrims flocked from distant parts to visit the shrine of our Lady of Loreto, and to that reverence for it was due the presentation of the vases of the Spezieria.

Sgraffiati or Incised Ware.

CITTA DI CASTELLO, PAVIA, LA FRATTA, &c.

Earthenware, with stanniferous enamel, *sgraffiato* ware,—plates, vases, &c., graved and decorated on *engobe;* that is, the object before being glazed is entirely covered with a second coating of slip or *engobe*, on which is graved the ornament or design, after it has merely been dried by the air, leaving the first coating of enamel in *champ léve*, afterwards baked. The *sgraffiati* of Citta di Castello are generally enamelled in yellow, green, and brown. There are three specimens in the Musée de Cluny. In the Louvre is a large cup ornamented in relief, on a triangular foot formed by three lions and two figures, graved at the bottom. In the South Kensington Museum is a plateau of brown glazed earthenware, with a shield of arms in relief in the centre, encircled with scroll foliage; of the seventeenth century. A plateau in the British Museum, of incised pattern, with figures in costume of the end of the fifteenth century: a man holding a shield and a woman playing on a viol, near her a shield with armorial bearings; from the Bernal Collection; £48, 2s. A plateau in the South Kensington Museum, incised pattern of an amorino with griffins, within a rich arabesque border; on the reverse a stag; from the Bernal Collection; £40. Another plateau in the South Kensington Museum has an incised group of a lady and two cavaliers in costume of the fifteenth century, and festoons of leaves; £40, 10s. A large bowl, also in the South Kensington Museum, of this *sgraffiato* ware, is supported by three seated lions; and an inkstand, in Earl Spencer's Collection, is supported by three winged lions. A *sgraffiato* ware plate, with arabesques, and in the centre an escutcheon of arms of the city of Perugia, circa 1530, is in the South Kensington Museum.



Citta di Castello. A plateau on a low foot of *sgraffiato* ware of quadrate interlaced ornament and mouldings, in cream colour on buff ground: in the centre a horse's head in purple colour; reverse plain with P. G. incised in the clay; about 1520–40. This is the only instance we know of a mark occurring on this ware of a maker; the incision is in places filled in with the *engobe*, showing it is contemporary with the manufacture. In the South Kensington Museum.

PRESBYTER ANTONIUS MARIA CUTIUS PAPIENSIS PROTHONOTARIUS APOSTOLICVS FECIT ANNO DOMINICÆ 1695. PAPIÆ 1695.

Pavia. This inscription is found on a peculiar sort of earthenware, of a brown glaze, decorated on both sides with leaves, scrolls, &c., slightly raised, on a hatched ground; the letters are incuse Roman capitals; in addition, these pieces have usually mottoes and emblems. One in the author's possession had a pear in the centre, and the motto "Fractos reficiens, non reficiar fractus;" this was dated 1693. One in the South Kensington Museum, with the portrait of an ecclesiastic, has the motto "Timete Dominum" and "Libera me Domine ab homine malo et a lingua injusta." Another, in the Dellesette Collection, had "Solamente e Ingannato chi troppo si Fida, 1695." Another, in the South Kensington Museum, has in the centre the portrait of an ecclesiastic, surrounded by a similar inscription, but dated 1694. These are probably the work of an amateur, Presbyter Antonius Maria Cutius of Pavia, who appears to have executed numerous examples. All the large pieces have inscriptions, which include his name.

An inferior description of ware is still made at La Fratta: a modern basket-shaped pot, with bucket handle, in red glazed earthenware, recently made, is in the South Kensington Museum.

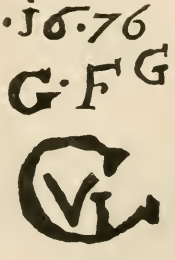
UNCERTAIN MARKS.

M. le Marquis d'Azeglio possesses a fine covered vase with handles and foot, the subjects painted on it being historically interesting. On a medallion in front is a Pope censing the Holy Virgin; above and below are written the following legends: "Clemens XI. Virg. sine labe conceptæ festum celebrandum edicit." "Nec solis instar sola regnat illustratque;" on the reverse a man is pouring oil upon a flaming altar, and this inscription, "Clemens XI. pontifex creatur—olem super lapidem rectum." This piece is therefore commemorative of the fête of the Immaculate Conception founded by Pope Clement Albano, 1709–21.

Italy. This name is impressed on a fayence plate of the end of the eighteenth century, printed with a flying figure, inscribed beneath "Ganimede."

CARLO ALDROVANDI.

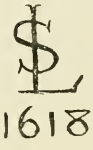
Italy. On the front of a plate; subject, St. Peter upon the water, and four Apostles in a boat. Campana Collection, Louvre.



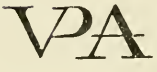
Italy. On a plate painted with a shield of arms, blue outlines and yellow metallic lustre. M. A. Darcel classes it with the Italo-Moresques. Louvre.

ITALY or SPAIN. This curious mark is on the back of a metallic lustre dish, 12½ in. diameter, border of scales and flowers in blue and yellow; I.H.S. in the centre.

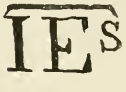
ITALY. This mark, of an uncertain manufactory of the middle of the sixteenth century, is given by M. A. Jacquemart; it occurs on the back of a portable spice-box of rectangular form with a handle at the back: on each side of the handle is this ducal coronet, traversed by two palm branches and one of laurel, probably belonging to the Grand Duke of Tuscany, Cosmo de Medicis, created 1569; it is decorated simply in pale blue and yellow. The piece is made for two burettes, OLIO and ACETO, with four receptacles for ZUCHER, SALES, PEPE, and SPEZIO—*oil, vinegar, sugar, salt, pepper*, and *spices*.



ITALY. This uncertain mark is on the reverse of a plate in Mr. Falcke's Collection.



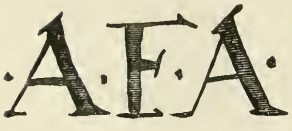
ITALY. On a fine maiolica plate of Urbino character; subject, Alexander at the Tomb of Achilles. Melton Collection.



ITALY. On a maiolica bowl, painted with arabesques of the seventeenth century, in the Sèvres Museum.

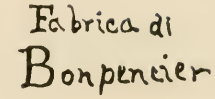
ITALY. This large asterisk or star is frequently met with on maiolica plates of the sixteenth century.

ITALY. On a small sunk-centre plate; painted with arms, and boys playing upon the bagpipes, vases, fruit, &c., on deep blue. Museum of Art, South Kensington.

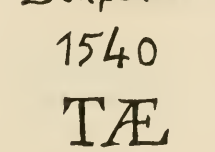


Uncertain. Fortnum Catalogue of the South Kensington Museum Maiolica, p. 649.

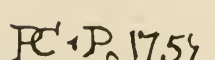
Uncertain. Given by Mr. Fortnum, Catalogue, p. 652, without description or reference.



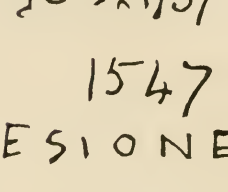
Uncertain. Given by Mr. Fortnum, Catalogue, p. 651, without any description or reference, dated 1540, with initials, probably those of the potter.



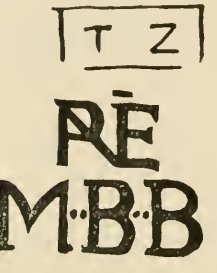
Uncertain. Given by Mr. Fortnum, Catalogue, p. 651, without description or reference.



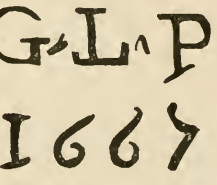
Uncertain. These marks are found on an Italian maiolica plateau, dated 1547, with the potter's initials; the word refers to the subject painted upon it. From Fortnum's Catalogue of the South Kensington Museum, p. 651; without description or reference.



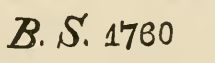
These initials and monogram of an unknown locality are on a plateau, apparently of the commencement of the seventeenth century, of Italian manufacture and decoration.



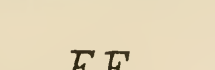
These initials are on a large plate in the British Museum, painted in dull blue *camaieu* with the decollation of St. John. It may perhaps be attributed to Urbino, a work of the later period.



A cup on a foot with fruit in relief.



Covered vases with ovolos in relief and twisted handles, polychrome decoration with rococo medallions and garlands of flowers.



Dishes and plates. Milan style, chrysanthemum pattern. Services of the same origin, famille rose style.

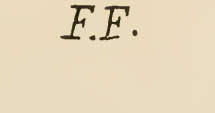
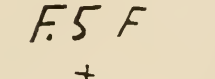
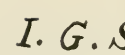


Plate of fine fayence decoration in blue, yellow, and pale green.



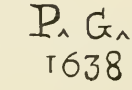
A vase and cover, having floreated stalks in relief in natural colours.



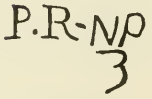
Large gourds, citron, yellow ground, with floreated branches in relief in natural colours.

Pieces with reliefs, polychrome decoration, in which a brilliant green and red prevail. The colours and style indicate an Italian fabrique.

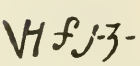
On a fountain decorated on the interior with bouquets, Moustiers style, and fishes swimming at the bottom; outside arabesque in polychrome.



Vases for drugs, blue ground with arabesques and brown trophies, medallions of arms.



A service of fine fayence, decorated in violet *camaieu* with bouquets, birds, and insects.



A cabaret of rocaille form with reliefs; decoration of bouquets of tulips in blue heightened with gold.

Cache-pots with mask handles, decorated in blue with ornaments and bouquets.

SPAIN.

The early pottery made in Spain has been usually termed Hispano-Arabic, and it was not until 1844 that M. Riocreux, the Conservator of the Musée Céramique de Sèvres, distinguished this particular class of maiolica from that of Italy, with which it had previously been confounded; since then it has been considered that the term Hispano-Moresco would more correctly designate the epoch of its manufacture. The Moorish style is of course derived from the Arabic, but they are distinct, and it is desirable and important not to confound them. The Mosque of Cordova, built in the eighth century by the Arabs, is an example of the one; the Alhambra of Grenada, built in the thirteenth century, of the other. The Spanish pottery of which we are about to speak cannot, therefore, be attributed to an earlier period than the end of the thirteenth or beginning of the fourteenth century.

It is the case with Hispano-Moorish pottery, as with many other industrial arts, that for ages their very existence and their localities were entirely unknown; thus the enamels of Limoges were scarcely known during the last century; fifty years ago the now famous Henri II.

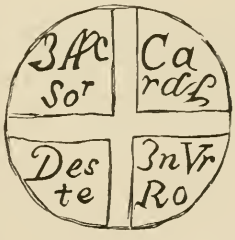
ware was not generally known to exist, and the Medici porcelain of Florence of the sixteenth century was only identified in 1859; the history of the pottery of Persia is still involved in obscurity.

The Arabic pottery, therefore, is of much earlier date than the Moorish, and from numerous specimens, dating previous even to the eighth century, it is evident that a plumbo-stanniferous enamel was in existence and in general use down to the "*azulejos*" of the Alhambra in the thirteenth century; hence the stanniferous enamel, which is generally supposed to have been invented by Luca della Robbia, was only a revival, made applicable by him to the purposes of architectural ornaments and statues. (*Keramic Gallery*, figs. 85–87.)

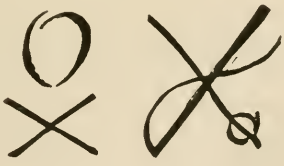
The tiles (*azulejos*) at the Alhambra are the oldest and most interesting existing in Spain, for the great variety of design, colour, and the delicacy with which they are inlaid; they are very generally used in Spain for dados and wainscotings and in different modifications of architecture.

The Hispano-Moresque pottery is common, and, in point of art, not to be compared with the Italian, being only an imitation. The ornaments usually consist of Moorish designs, arms and fantastic animals, frequently of an heraldic character, painted in brilliant metallic lustres of gold or yellow and copper colour. (*Keramic Gallery*, fig. 89.)

Little has hitherto been written on the subject, and we are indebted to the Baron J. C. Davillier for an interesting essay, entitled *Histoire des Faïences Hispano-Moresques à Reflêts Metalliques*, Paris, 1861, from which pamphlet many of the particulars here noticed are extracted.



HISPANO-MORESQUE. A very fine vase in the Henderson Collection (British Museum) bears this mark of a cross within a circle. In the quarters are the abbreviations which may be thus interpreted, "Illustrissimo Signore Cardinal D'Este. In Urbe Romano," being part of a service painted for the Cardinal.



HISPANO-MORESQUE. These marks are on the backs of two small plates with sunk centres, painted in the centre with shields of arms, bearing a crowned eagle with open wings, in blue, the rest of the surface diapered with leaves and interlaced tendrils of golden lustre. In Mr. C. D. E. Fortnum's Collection.

HISPANO-MOORISH plate in the Campana Collection. Fifteenth century.

Hispano-Moorish dish, covered with reddish gold lustre arabesques, circa 1480. In the centre is the annexed curious mark. In the possession of Mr. Amhurst T. Amhurst.

Malaga. In the account of the travels of Ibn Batoutah, who visited Grenada about 1350 (translated by Defremery, Paris, 1858), we read, "On fabrique à Malaga la belle poterie ou porcelaine dorée que l'on exporte dans les contrées les plus éloignées." This traveller speaks of Grenada itself, but says nothing of any manufacture of pottery there, and we may therefore take it for granted that Malaga was the grand centre of the fabrication in the kingdom of Grenada. It is therefore probable that the celebrated and well-known vase of the Alhambra, the finest specimen of Moorish fayence known, as well as the most ancient, was made here. The history of this vase is worthy of note. We learn from the *Promenades dans Grenada*, by Dr. Echeverria, that three vases full of treasure were discovered in a garden at Adarves, which was put in order and tastefully laid out by the Marquis de Mondejar in the sixteenth century, with the gold contained in the vases, and to perpetuate the remembrance of this treasure-trove they were arranged in the garden; but the vases, being exposed to public view unprotected, sustained considerable injury by being rubbed and handled, and eventually one got broken, and every traveller who visited the garden took a piece as a souvenir, until all of it was gone. In 1785 two were yet preserved intact, but about the year 1820 another disappeared altogether, and of the three only one is now extant; it measures 4 ft. 7 in. in height. The colours of the decoration are a pure blue enamel, surrounded or heightened with a gold lustre on white ground. In the Musée de Cluny there are two other specimens, as well as the vase in the Soulages Collection. (*Keramic Gallery*, fig. 84.)

Majorca, one of the Balearic Isles in the Mediterranean, near the east coast of Spain, was, after Malaga, one of the most ancient places in Spain where pottery was made; indeed it is well known that the term *maiolica* is derived, or rather corrupted, from the name of this place. In the sixteenth century it was termed *maiorica*, and subsequently *maiolica*, and was used in Italy to designate fayence in general. M. Davillier refers its antiquity in the ceramic art to the first half of the fifteenth century, and quotes several ancient authors who have spoken of the island and its commerce with Italy and other countries in lustred pottery. The expression "Maiolica alla Castellana," used by Piccolpasso and Passeri, did not evidently apply to the Castilian maiolica made in Spain, as some have conjectured, but to that made at Castelli, in the kingdom of Naples, situated twelve miles' distance from Teramo (Abruzzo Ultra), the *Atrium* of the Romans, and is mentioned by Pliny as celebrated at that time for its vases of pottery.

Valencia. Saguntum (now Murviedro), near Valencia, was noted in the time of the Romans for its manufacture of jasper red pottery, and is described by Pliny. It is impossible to trace the origin of the lustred pottery of Valencia, but it was probably about the beginning of the fifteenth century, and it became the most important in Spain.

Lucio Marineo Siculo in 1517 (*Memorable Things of Spain*) says: "In Spain, earthenware vessels are made of various forms, and although they are excellent in many parts of Spain, the most appreciated are those of Valencia, which are very well worked and well gilt, and at Murcia much excellent pottery is made of the same kind, and at Morviedro and Toledo much is made, which is very thick, with white, green, and yellow, with gilding, and is employed for daily use; the kind most esteemed is glazed with white."

The Senate of Venice issued a decree in 1455 that no earthenware works of any kind should be introduced into the dominions of the Seigniory, either within or without the Gulf of the Adriatic; but an exception was especially made in favour of the crucibles (*correzoli*) and the *maiolica of Valencia*, which it was declared might be freely introduced. (*Drake's Notes on Venetian Ceramics.*) There is a large bowl and cover in the South Kensington Museum, painted with scroll diaper in gold lustre and blue, the cover surmounted by a cupola-shaped ornament in gold lustre, probably of Valencia manufacture; cost £80.

Valencia has from time immemorial been celebrated for its *azulejos* or enamelled tiles. There are many houses of the fifteenth and sixteenth centuries still existing in the ancient cities of Spain, the rooms being lined up to about 5 or 6 feet with tiles in borders and patterns of elegant geometrical designs and scrolls; the celebrity of this manufacture is maintained even to the present day. In the Chapter House of the Cathedral at Zaragoza is an elegant example of flooring, the tiles averaging about 8 inches square, decorated with scrolls and medallions of landscapes and flowers: it is inscribed "Real^{s} Fabricas de D^{a} Maria Salvadora Disdier, Brit f^{t} Año 1808." In 1788 Gournay mentions three fabriques of tiles at Valencia; Disdier, Cola, and Casanova. In the Sèvres Museum is a still later example, with landscapes and figures, with this inscription: "De la Real Fabrica de Azulejos de Valencia Año 1836." Fayence of every description was extensively made in the seventeenth and eighteenth centuries.

Manises. At a later period an English traveller named Talbot Dillon (*Travels through Spain*, London, 1780) says: "About two leagues from Valencia is a pretty village called Manises, composed of four streets. The inhabitants are mostly potters, making a fine fayence of copper colour, ornamented with gilding. The people of the country employ it both for ornament and domestic use."

Manises. On a Spanish maiolica dish, ornamented with rich copper lustre approaching to ruby, in Oriental patterns on drab ground. In the centre a hand and date, here much reduced in size; on the back M° in large lustre letters and annulets round. Formerly in Mr. Reynold's Collection. The same mark, M° on the back and 1611 in front, is on a similar plate.

This important manufactory was in existence before the sixteenth century. The lustred ware made there was held in great request by the Pope, cardinals, and princes. It has continued, although in a state of dilapidation and decay, until the present day, and is characterised in the latter times by the copper red tones of the lustres.

Talavera la Reyna, near Toledo, was celebrated for fayence in the seventeenth and eighteenth centuries; in fact, the word *Talavera* was used to express all fayence, in the same manner as *fayence* in France and *delft* in England.

Baretti, writing in 1760, says, "Talavera is a populous place, and of much business; besides the silk there are several other manufactories; one in particular of earthenware is much esteemed throughout the country, and gives employment to some hundreds of people."

The fabrication of fayence at Talavera prospered down to the end of the last century; it is now fallen completely into decay, and only produces common earthenware. M. Charles Casati has written a *Note sur les Faiences de Talavera la Reyna*, but which adds little to our previous scanty knowledge; he states that he has met with a description of fayence in the vicinity of a different character to any other, the distinctive character being the light green tinge of the glaze; the designs are in bold outline, slightly coloured, bearing a certain analogy with the wares of Genoa and Savona, but less artistic. He also speaks of a ware similar to Delft which was produced here.

Talavera was one of the most important manufactories of pottery in Spain. In a MS. history of this place, dated 1560, quoted by M. Riaño, mention is made of "white, green, blue, and other coloured Talavera ware. In a report drawn up by order of Philip II. in 1576 it is stated that Talavera produced fine white glazed earthenware, tiles, and other pottery, which supplied the country, part of Portugal, and India." In another MS. history of the year 1648, there are numerous details of the Talavera pottery, which "is as good as that of Pisa, and that a large number of *azulejos* were also made to adorn the fronts of altars, churches, gardens, alcoves, saloons, and bowers, and large and small specimens of all sorts. Two hundred workmen worked at eight different kilns; four other kilns were kept to make common earthenware. Red porous clay vases and drinking-cups were baked in two other kilns in a thousand different

shapes, in imitation of birds and animals, and *brinquiños* for the use of ladies, so deliciously flavoured, that after drinking the water they contained, they eat the cup in which it was brought them." Madame D'Aulnois in her *Voyage d'Espagne* mentions the custom of ladies eating this fine porous clay. In another MS. history written about the same time it is said they made there "perfect imitations of Oriental china, and that this pottery was used all over Spain, and sent to India, France, Italy, Flanders, and other countries, and was esteemed everywhere for the perfection of the colouring and brilliancy of the glaze."

A specimen of the Talavera fayence of the latter half of the eighteenth century is in the Sèvres Museum. It is a plate well painted, with four subjects emblematical of the four divisions of the day; inscribed MANE. MERIDIES. VESPERA. NOX.; and in the centre "Soi de Juana Zamore A. 1786."

TOLEDO. In a MS. of 1648 the red earthen pottery (*bucaros*) of Toledo is spoken of. In Larruga's *Memorias Economicas*, written in 1787, he says that the manufacture of pottery continued in a brilliant state until 1720; that in 1731 they obtained certain privileges, and regained the importance they had partially lost, but at the end of the century the pottery made there was very inferior. M. Riaño quotes a letter dated 1422 from Saragossa by Donna Juana de Aragon to the Abbess of St. Domingo el Real de Toledo in which she gives orders for "yellow, black, white, and green tiles, which were made at Toledo," and mention is made also of painted tiles made there. Marineo Siculo in his *Memorable Things of Spain* devotes a chapter to the pottery of Toledo made there in the sixteenth century. In the South Kensington Museum is the brim of a well of Toledo pottery, with a bold cufic inscription in green on white ground, one of the most ancient specimens existing of this ware.

ALCOY, in Valencia, fabricated great quantities of fayence. Laborde says the ware was transported into Catalonia, Aragon, Murcia, and Castile; he adds, the inhabitants of Madrid purchase large quantities, probably for domestic purposes. We do not know its characteristics.

ONDA, in Valencia, produced fayence for local use.

SEVILLE, in Andalusia, is cited by Laborde as possessing an important manufactory of fayence and long established. M. Jacquemart says he has met with ware which bears a great analogy with that of Savona, the predominating colours being orange and brown, in figures of good style, ruins and garlands of flowers. The mark of an S surmounting a star of five points, which has been attributed to Salomone of Savona, or one very similar, he thinks belongs to Seville. Some pieces of this character, in the possession of M. Arosa, are painted with figures dancing the fandango, some bulls being led to the arena, and with the arms of the Cathedral of Seville and a view of the Tour de l'Or.

SEVILLE. The Cartuja manufactory, M. Francesco de Aponte and Pickman & Co. Of recent manufacture, with a view of the Tour de l'Or and a lion, enclosed within a garter. On a specimen in the possession of the Rev. H. Harper Crewe.

SEVILLE. Two marks of Pickman & Co. On separate pieces, made early in the present century. From the collection of the Rev. Harper Crewe.

This mark at the bottom of a cup painted with Spanish arms; on the inside of the saucer, date 1728. In the possession of the Rev. H. Harper Crewe.

ALCORA. There were some important pieces of fayence made at the Comte d'Aranda's manufactory (principally, perhaps, for presents) in the eighteenth century. Mr. Reynolds recently obtained from a palace in Spain twenty-four fayence plaques, with frames of rococo scrolls and masks in relief, the medallions and frames in one piece, some of large size. The paintings are very much in the style of Castelli, of mythological subjects, the Seasons, and Spanish costumes; one is inscribed, "Arquebuceros de Grassin. Infanteria." Another has on the back the word PERIS, probably the name of a painter. (*Keramic Gallery*, fig. 94.) These are now dispersed.

ALCORA. "Fabrica de Aranda." This mark is on a lofty fayence fountain and cover, white glaze with a circular medallion on each side of ruins, painted in colours, and delicate scroll borders, the top in form of an animal's head.

FABRICA REAL DE ALCORA
ANO 1735.

This mark is on a pair of earthenware plaques with embossed frames of the time of Louis XV., painted in blue, with cupids after Boucher. In the Baron C. Davillier's Collection.

ALCORA. A Spanish fayence cup, painted with forget-me-nots, inscribed "DOMINICO SOY DE EL P.E T.R MARIANO RAIS," may be referred to this place.

In black, under a jug of Alcora fayence with a portrait, about 1750, and the inscription on a *banderolle*, "Soy de la Yll.e (ilustre) S.ra D.a Fernanda Condesa de Croix j'appartiens à l'illustre Sénora Dona Fernanda, Countesse de Croix." Baron C. Davillier's Collection.

ALCORA ESPAÑA
Soliva.

A very fine fayence cup, representing the family of Darius before Alexander, after Le Brun, is thus marked underneath. This painter's name is also found on Moustier ware. In the possession of M. le Baron C. Davillier.

Triana, near Seville. There were several fabriques here—one for the manufacture of the spires or ornaments of earthenware with which the edifices were crowned; another for *azulejos* or tiles, so much in use in Spain for walls and floors; and others for fayence. There is a very curious figure, in the costume of the eighteenth century, of a lady *en grande tenue*, forming a bottle; at the back is an inscription in Spanish; an authenticated specimen of Triana fayence. (*Keramic Gallery*, fig. 92.)

Valladolid (Prov. of Leon). A correspondent in *Notes and Queries* (4th S. iv., Nov. 13, 1869) states that he has a Madonna in pottery, part of a *presepio*. It is very artistically moulded, drapery coloured and gilt, mantle fastened with a crystal. Inside, on the rim, is the word Vega. He bought it at Seville as having been made at Valladolid, where many years ago a fabrique of pottery and porcelain existed.

The word Vega refers to the person for whom it was made. A name somewhat similar, M. S., Dega, occurs on a tazza which M. Jacquemart refers to Candiana.

Sargadelos. The Royal Manufactory of MM. De la Riva & Co., on ware of modern manufacture, in the possession of Rev. H. Harper Crewe.

Villa Felice, in Aragon. Laborde notices the fact of a manufactory of fayence whose products were well known in the vicinity.

Buen Retiro (Madrid). Established by Charles III. in 1769, but principally for the manufacture of porcelain. The mark is two C's under a crown, and must not be confounded with that of Niderviller, which consists of the same letters under a Count's coronet.

Barcelona (Prov. of Catalonia). The Corporation of Potters existed in the thirteenth century. In 1314 a regulation was passed on the mark and stamp with which the masters were to seal their pieces, and the quality and other conditions which were to belong to them. From that time until the seventeenth century many other regulations have reached us

relating to this corporation. Excellent lustred pottery was made at the end of the sixteenth century.

Pottery was made at Murcia, Morviedro, Zamora, Denia, Saragossa, Gerona, and many other towns of Spain. At Biar (Valencia) alone there existed fourteen manufactories of earthenware in the sixteenth century.

At Andujar, Ximenes Paton, writing in 1628, says, "The white unglazed earthenware of the towns of Andujar and Jaen are very remarkable for the curious manner in which they imitate different figures of animals, such as porcupines, fish, syrens, tortoises, &c." These models are continued at the present day.

Segovia. The annexed mark of an ancient Roman building existing in this place is found on Spanish pottery, but is probably of recent date. It is stamped in the paste on a white leaf-shaped plate belonging to Sig[a] Doña Emilia Riaño, of Madrid.

PORTUGAL.

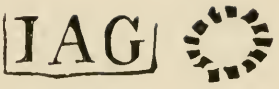
Portugal. We have hitherto known but little of the fayence of Portugal, but the travels of M. Natalis Rondot and the Paris Exposition of 1867 have thrown some light upon the subject. There is no doubt that from the fifteenth or sixteenth century to the present time it has been extensively made, both in vessels for domestic use and in azulejos for the decoration of palaces and private houses.

Of the more modern period we know of many examples. In the hotel of the Comte d'Almada au Raio are some azulejos commemorating the principal events of the revolution of 1640, which separated Portugal from Spain, battles, processions, &c.

The Church of St. Mamède at Evora is decorated with arabesque tiles, and the College of St. Jean l'Evangéliste has subjects on a large scale painted by Antonio d'Oliveira.

Lisbon. The principal fabrique here was the Manufacture Royale de Rato, which supplied a great variety of wares, some on white ground with arabesques in colours, others in the style of Rouen. At the Paris Exposition of 1867 there was a vase in form of a negro's head, dishes and vessels with vegetables, fish, &c., in relief, candlesticks with dolphin stems, and escutcheons of busts of "Maria I. and Pedro III., Portugalliæ Regibus."

LISBON. This mark is found on an oval water-pot and cover, and on other specimens in the Sèvres Museum, presented in 1833. This pottery is made in the suburbs of Lisbon. There is also at CINTRA a manufactory of pottery where statuettes are made; the glaze upon them is usually green, brown, or black.



CALDAS, Portugal. Mafra, maker of modern imitations of Palissy ware; nineteenth century.

PORTO. There were several manufactories here; they made, among other things, pharmacy bottles painted with arms, &c. A plate in the Paris Exposition, painted with flowers and a fountain in the centre, had a medallion inscribed, "Na Real Fabrica do Cavaquinho." The fabrique of St. Antoine of Porto was also represented there by a lion similar to the animals of Luneville and other pieces.

PORTO (Oporto). Manufacture of M. Rocha Soares. Sometimes the mark is MIRAGIA. PORTO., one word above the other, below a crown. The letters in the margin are on a teacup painted with landscapes in blue and violet in Oriental style. In the Sèvres Museum.

M. P.

MALTA. This mark impressed is on two modern triangular stone jars with incuse patterns. In the Sèvres Museum, presented in 1844.

COIMBRA also produced fayence. An inkstand and tea service of black glaze of very delicate fabric were exhibited at the Paris Exposition.

NOTE.—As we have arranged the manufactories geographically rather than chronologically, we have considered it desirable, for the sake of reference, to keep the fayence of the seventeenth and eighteenth centuries of Italy and Spain under the general headings MAIOLICA, the terms *maiolica* and *fayence* being synonymous, the former applicable especially to Italy and Spain, the latter to France and Germany, thus separating earthenware into two principal divisions, pottery and porcelain.

FAYENCE.

Persia.

THIS beautiful and very characteristic ware is undoubtedly of Oriental origin, and from the peculiar national patterns with which it is decorated, and the combination of colours employed, evidently points to Persia as the locality whence it emanated. The designs remind us of the embroideries and rich stuffs produced there, and the manuscripts and illustrated books of that country confirm us in this opinion, in preference to a recent theory referring the ware to a Rhodian origin. The material is a fine description of fayence, the paste or body being of a brilliant white, and may be defined as a ware between fayence and porcelain, but not having the properties of true porcelain. Chardin in his *Voyage en Perse*, about 1650, calls it porcelain, but no specimen of Persian porcelain has ever come under our notice, and the ware he describes is actually Persian fayence. He says, "La terre de *cette faïence* est d'émail pur, tant en dedans qu'en dehors comme la porcelaine de la Chine. Elle a le grain tout aussi fin et est aussi transparente," &c. He states, "On en fait dans tout la Perse, la plus belle se fait à Chiras, capitale de la Perside; à Metched, à Yesd, à Kirman en Caramanie, et principalement dans le bourg de Zorende."

The Persian fayence is identical with the Gombroon ware, so called in England. Mr. Marryat thinks the Gombroon ware was Chinese porcelain, because it came from a port of that name in the Persian Gulf, where the East India Company had an *entrepôt*, but the only two writers who have spoken of it make a distinction between them. Martin Lister, *A Journey to Paris in* 1698, says, "I expected to find the St. Cloud china to have been equal to the *Gomron ware*, but was much surprised

to find it equal to the best Chinese porcelain." Horace Walpole, who knew well what Chinese porcelain was, notices "two basins of most ancient Gombroon china, a present from Lord Vere out of the Collection of Lady Elizabeth Germaine."

This Gombroon ware was that made in Persia itself, which was shipped from Gombron, a port in the Persian Gulf opposite Ormuz, where the English East India Company about the year 1600 formed their first establishment; from there also the great bulk of Chinese porcelain was exported, and this indigenous pottery was occasionally shipped with it. The Gombroon ware or Persian fayence must have been at that time as much prized as the Oriental. Two very remarkable specimens of Persian fayence were exhibited at the Loan Collection in the South Kensington Museum in 1861; one was a jug, painted with a diapered pattern of oval painted leaves, shaded red on a green ground, tastefully mounted on silver gilt, decorated with strap-work, cherubs' heads, &c., in the Elizabethan style, bearing the English hall-mark for the year 1596; from the Collection of Mr. Sambrooke. The other was a similar jug, decorated with green and white vertical stripes, mounted in silver, of English manufacture about the same date belonging to Mr. C. Winn; a proof how much this ware was prized here towards the end of the sixteenth century.

It has been urged by some recent authorities, that because comparatively little of this ware is now to be found in Persia, it was not originally made there; but this theory is far from correct. As an example we may mention the scarcity at the present day of maiolica in the places in Italy where it was made; also the Hispano-Moorish lustred wares, which are rarely met with now in Spain itself.

M. Salzmann, French Consul at Rhodes, formed an extensive collection of this ware in the island, and he asserts that a tradition prevails that it was made at Lindus. He has made a few converts to his Rhodian theory, but the secret of its plenteousness at that particular spot may be referred to the fact of a ready purchaser of fine specimens of Persian fayence residing in that locality; had he settled in Persia itself, he would probably have been equally fortunate in finding them. However, a very extensive collection was made, which has been recently sold in Paris and London; the choicest pieces have found their way into the cabinets of Mr. Louis Huth and others.

The Persian fayence is distinguished by the great brilliancy of its enamel colours, the principal of which are a deep lapis-lazuli blue, turquoise, a vivid emerald green, a red of a dark orange tone, an orange or buff, purple, olive green and black; the lustres are a rich orange gold, a dark copper colour, and a brass lustre.

The principal collectors of Persian fayence are Mr. Huth, Mr. Franks, Mr. Fortnum, Mr. Henderson, and Mr. Nesbitt.

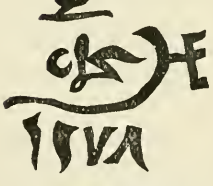
This mark is on a Persian fayence milk-jug, the mark indented.

We give the following marks on Persian and Rhodian ware on the authority of Mr. Fortnum (*Catalogue of the South Kensington Museum*, pp. 12–13). Marks rarely occur on these varieties.

Inside a pot with cover, spout, and loop handles, in Mr. Franks' Collection, decorated externally in red lustre on a rich blue ground, and internally, on the white, is the maker's name, "Hatim."

This is given by Mr. Marryat (p. 318, 3rd edition of his work), an ornate Greek cross on pieces of Lindus ware in Mr. L. Huth's Collection, and is thought to be the cross of the Order of Jerusalem at Rhodes.

This monogram, which reads "Hasin Ali, 1261," corresponding to our A.D. 1845, is on a shallow basin of modern Persian ware, in Mr. Franks' Collection, painted with a rude landscape in blue on the white ground.



Another basin of modern Persian fayence, with a landscape in character of the willow pattern, is also marked at the back with name and date, "Muhamed Ali, 1278," corresponding with A.D. 1861. Franks' Collection.

On a flask, with deer among foliage, in cobalt blue on white ground. In Mr. Fortnum's possession.

FAYENCE.

France.

IN the *Archives de la Préfecture de la Nièvre* we find the following list of the manufactories of fayence established in the kingdom of France in the year 1790, which does not comprise the ordinary manufactures for common use, but only those of reputation, taken from a petition of the faïenciers of France to the National Assembly, stating their grievances in consequence of the injury done to their trade by the treaty of commerce between France and England, and the importation of English ware into France in immense quantities, also the increase in the price of lead and tin, which came principally from England. We have added within brackets the more recent divisions of departments, so far as the places can be identified.

Paris (Seine) . . . 14	Lille (Nord) . . . 2	St. Vallier (Drôme) . . 1
Sçeaux (Seine) . . . 1	Valenciennes (Nord) . . 1	Marthe (Haute-Garonne) . 2
Bourg la Reine (Seine) . 1	Douay (Nord) . . . 2	Rennes (Ille-et-Vilaine) . 1
Chantilly (Seine) . . 1	Dijon (Côte-d'Or) . . 2	Nantes (Loire-Inférieure) . 1
Melun (Seine-et-Marne) . 1	Macon (Saône-et-Loire) . 2	Quimper (Finistère) . . 2
Montereau (Seine-et-Marne) 2	Orleans (Loiret) . . 2	Marinial (Haute-Garonne) 2
Rouen (Seine-Inférieure) . 16	Apray (*sic*) (Haute-Marne) 1	Rénac (Ille-et-Vilaine) . 1
Havre (Seine-Inférieure) . 2	Grénoble (Isère) . . 2	Mones (Haute-Garonne) . 1
Bourvalles . . . 1	Montpellier (Hérault) . 2	Bazas (Gironde) . . 1
Nevers (Nièvre) . . 12	Moustier (Basses-Alpes) . 5	Angoulême (Charente) . 1
Marseille (Bouches-du-Rhône) . . . 11	Varages (Var) . . . 3	Bourg en Bresse (Aisne) . 1
	Nismes (Gard) . . . 2	Rouanne (Loire) . . 1
Lyon (Rhône) . . . 3	Saintes (Charente-Inférieure) 2	Poitiers (Vienne) . . 1
Tours (Indre-et-Loire) . 1	Toulouse (Haute-Garonne) 2	La Rochelle (Charente-Inférieure) . . . 1
St. Omer (Pas-de-Calais) . 1	Limoges (Haute-Vienne) . 1	
Aire (Pas-de-Calais) . 1	Dien-le-fit (Drôme) . . 1	Langres (Haute-Marne) . 1

Besançon (Doubs)	3	Dannière	1	Thionville (Moselle)	1
St. Cenis (Aisne)	1	Bechaume	1	Ancy le Franc (Yonne)	1
Lunéville (Meurthe)	3	Bois Depausse (Marne)	1	Mont Louis (Seine)	2
St. Clement (Meurthe)	1	Clemont } (Puy-de-Dôme)	5	Boulogne (Pas-de-Calais)	1
Bordeaux (Gironde)	8	Magonne }		Laplume (Lot-et-Garonne)	1
Moyat	1	Montaigu (Vendée)	1	Montauban (Tarn-et-Garonne)	1
Rambervillier (Vosges)	1	Vaucouleur (Meuse)	1	Hardes	1
Epinal (Vosges)	2	Verneuil (Eure)	1	Bergerac (Dordogne)	2
St. Guyé	1	Nidreville (Meurthe)	1	Espedel (Basses-Pyrénées)	1
Toul (Meurthe)	1	Haguenau (Bas-Rhin)	2		

The following poem, written by Pierre Defranay in the beginning of the eighteenth century,* forms a suitable introduction to the subject of French fayence, explaining allegorically the various processes then in vogue at Nevers, as well as at Moustier, Marseille, Rouen, and other places. The explanatory notes are arranged principally from the work of M. du Broc de Seganges.

LA FAYENCE.

Chantons, Fille du Ciel, l'honneur de la Fayence,
Quel Art ! dans l'Italie it reçut la naissance,
Et vint passant les monts, s'établir dans Nevers,
Ses ouvrages charmans vont au delà des mers,
Le superbe Plutus trop fier des ses richesses,
Meprisoit de Pallas et le goût et l'addresse ;
L'argent plait par lui-même, et les riches buffets
A la beauté de l'or doivent tous leurs attraits.
Ainsi parloit ce Dieu privé de ta lumière.
"Je me passerai bien de ta riche matière,"
Dit Pallas, "que sert l'or au besoin des humains ?
L'argile le plus vile este prisée en mes mains."
Pallas dans le courroux dont son âme est saisie,
De deux terres compose une terre assortie,†
La prépare avec soin, la place sur le tour,
La presse des ses mains qu'elle étend à l'entour,

* This poem, which is characteristically French, was published in the *Mercuré de France* of July 1735. A translation of it into Latin verse appeared in the number for September of the same year, headed "Vasa Faventina" with the initials T. D. B. J.

† The paste or body of the Nevers fayence was composed of two parts clay (*argile figuline*) and one part marl (*marne*). These earths mixed together were placed in barrels half filled with water, and workmen with long poles beat and turned it about until it was reduced to a fine creamy pulp : this pulp was let out at the bottom of the barrel, passing over a sieve and falling into a reservoir : it was then again stirred about with a pole having a transverse piece of wood at the end until thoroughly mixed. When the earth from mechanical suspension had gradually subsided, the water was withdrawn ; the earth, being about the consistence of dough, was cut into pieces and placed on shelves to dry, and subsequently thrown into a cave or cellar, where it remained a year before it was considered fit for use.

Elle anime du pied la machine tournante.
Et forme cette argile avec sa main sçavante,
De ce fertile tour (en croirai-je mes yeux),
Sortent dans un instant cent vases curieux ;
Ces vases sont d'abord faibles dans leur naissance,
Séchant avec lenteur, ils prennent consistance.
Puis du feu par degrés, éprouvant les effets,
Deviennent à la fois plus durs et plus parfaits,*
Ces ouvrages encore n'ont rien que la figure,
Il y faut ajouter l'émail et la peinture ;
Cet émail dont l'éclat et la vivacité
Des rayons du soleil imité la beauté,
Pallas qui de Plutus dédaigne la richesse,
Compose cet émail par son unique addresse ;
Dans l'étain calciné, dans le plomb, vil métail,
Joints au sel, au sablon, elle trouve un émail ;
Le tout fondu, devient plus dur que roche ou brique,
Le broyant, elle fait une chaux métallique
Un lait, qui n'est jamais de poussière obscurci,
Elle y plonge le vase en la flamme endurci,†
Le peintre ingénieux, de figures légères,
Embellit cet émail, y trace des bergères,
Des grotesques plaisans, d'agréable festons,
Des danses, des Amours, des jeux, et des chansons,
Des temples, des palais, des superbes portiques,
Respectables débris des ouvrages antiques.
Du rouge, que Pallas montre à ses favoris ?‡

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* When it was removed from the cellar, the earth was again trodden and kneaded until it became of suitable malleability. The potter, sitting at his wheel, which he set in motion with his foot, then took a ball of earth proportioned to the size of the piece he wished to fabricate, and fixing it on the *girelle* or circular revolving board, with his left hand (the thumb being forced into the middle of the lump) he hollowed it out, his right hand, first dipped in barbotine, or the same earth mixed with water, was passed round the exterior, his left hand pressing out the inner surface ; thus the turner could enlarge, reduce, or lengthen the piece as desired ; when nearly finished he took a tool to form the contour of the vessel more correctly. The piece being thus perfectly formed, was placed to dry, and then put in the kiln for the first baking, where it remained two or three days. The paste in this state was called *biscuit*, which, although a misnomer, having only been *once baked*, is invariably so termed, perhaps from its similarity to the baker's biscuit.

† When the pieces had been baked, they were dipped into a stanniferous enamel : this enamel owes its opacity and whiteness to the oxide of tin ; the base is obtained by the calcination of 100 parts of lead and 20 parts of tin, prepared in a special furnace. The result of this first operation is a yellow powder insoluble in water ; it is then mixed with proportions of sand and salt, and fused ; when cold it becomes a solid mass of opaque white glass : it is then broken and ground in water, and placed in a large bucket ; into this liquid enamel the pieces were plunged, taking up a sufficient quantity of the enamel to entirely cover the surface, which was then ready for the decorator or painter.

‡ The red was seldom or never employed in the Nevers fayence—cobalt blue, antimony

Que vois je? j'aperçois sur nos heureux rivages,
L'étranger chaque jour affrontant les orages,
Se chargeant à l'envi de Fayence à Nevers,
Et porter notre nom au bout de l'univers.
Le superbe Paris, et Londres peu docile,
Payent, qui le croira! tribut à notre ville.
Les toits de nos bergers, et les riches palais,
De Fayence parées, brillent de milles attraits,
Aux tables, aux jardins, la Fayence en usage,
Meuble le financier, et le noble, et le sage;
On estime son goût et sa simplicité,
Et l'êclat de l'argent cède a la propreté.
Trop jaloux des succès de l'heureuse Fayence,
Plutus en son dépit exprime sa vengeance,
"La Fayence," dit il, "n'a que frèles attraits.
Mais Pallas de Plutus repousse ainsi les traits,
La Fayence est fragile! en est-elle moins belle
Le plus riche cristal est fragile comme elle,
Un émail délicat et qui charme le yeux.
Par sa fragilité devient plus précieux;
La porcelaine enfin où le bon goût réside,
Se feroit moins chérir en devenant solide.
Plutus, ne blâmes point cette fragilité
L'argile toutefois à sa solidité,
Mieux que l'or elle garde et sa forme et sa grace,
Sur l'argile jamais la couleur ne s'efface,
Non, le temps qui détruit la pierre et le métail,
Ne scauroit altérer ni l'azur, ne l'émail."
C'est ainsi que Pallas établit la Fayence,
Pallas par ce beau trait signalé sa vengeance,
Mortels, vous profitez du céleste courroux,
Pallas en sa colère à travaillé pour vous.

PIERRE DEFRANAY.

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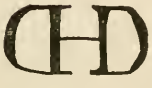
yellow, and chrome green will not change by the excessive heat of the kiln, but red, from the protoxide of iron of which it is made, is converted into brown or black. Thus in the time of the French Revolution, when the figure La République had to be represented, the Phrygian bonnet was painted yellow as a substitute for the redoubtable "bonnet rouge."

HENRI II. WARE.



Oiron (Deux Sèvres). 1520 to 1550. This elegant ware is of a distinct character and ornamentation to every other class of pottery. It is only by a recent discovery that we have been able to assign this manufacture to its original source. It was supposed by many that it was produced in France, and, from the devices and arms depicted thereon, that it was first ushered into existence under the fostering patronage of Francis I., and that it continued increasing in beauty and excellence during a portion of the reign of Henri II., until its extinction. In corroboration of this was adduced the circumstance that the emblems of these two princes alone are found upon it; a period, therefore, of about thirty years comprised the duration of this peculiar branch of manufacture. The marks in the margin are not those of the fabrique, but emblems found designed or painted on the ware.

It seems to have been the opinion of all the most able writers on the subject that it was made in Touraine. The first who promulgated it was M. André Pottier of Rouen, in Willemin's *Monuments Inédits*, &c., 1839. He says that of the *twenty-four* pieces then known, about one-half came from Touraine, and especially from *Thouars*. M. Brongniart, in *Traité des Arts Céramiques*, 1844, states that the majority of the *thirty-seven* pieces came from the south-west of France, from Saumur, Tours, and *Thouars*. M. Jules Labarte, in his Introduction to the De Bruge-Dumesnil Catalogue, 1847, also refers the greater number to Touraine and La Vendée. Le Comte Clément de Ris, of the Museum of the Louvre, in an article in the *Gazette des Beaux-Arts*, 1860, confirms the statement of M. Brongniart, that in all ten or twelve pieces have come direct from Tours, and that the original place of their production was betwixt Tours, Saumur, and *Thouars*. A pamphlet, in form of a letter, addressed to M. Riocreux, Director of the Sèvres Museum, by M. Benjamin Fillon of Poitiers, recently appeared in Paris, promising a solution of the mystery which has hitherto enveloped the origin of this pottery. Our space will not allow us to insert the letter entire, but we extract a few of the leading points of discovery. It is headed "Les Faïences d'Oiron," and the writer says that these wonders of curiosity, which have turned the heads of so many amateurs, were actually fabricated at

Oiron, near Thouars (Deux Sèvres), with clay from the immediate neighbourhood.

Two artists assisted in the work—a potter named François Charpentier, and Jean Bernard, librarian and secretary of Hélène de Hangest Genlis, widow of Artus Gouffier a superior woman and cultivator of the arts. After the decease of this lady in 1537, they both entered the service of Claude Gouffier, her son, Grand Ecuyer de France, who had inherited the tastes of his mother, and who, moreover, collected a vast number of works of art (a catalogue of which, with the prices realised after his decease by auction sale, is still preserved). The librarian had, whilst in the service of Hélène de Hangest, furnished designs for the ornamental binding of books and frontispieces, specimens of which are annexed to M. Fillon's letter, etched by Octave de Rochebrune.

It has been noticed by Le Comte de Ris, in the *Gazette des Beaux-Arts* (January 1860), that a great resemblance exists betwixt the interlaced ornaments of the Henri II. ware and the bookbindings of Grolier and Maioli. M. Fillon (by the aid of the monograms, ciphers, and arms which occur on this ware) has chronologically arranged them from the published drawings, and comes to the conclusion that the earliest pieces were executed under the direction of Hélène de Hangest herself, in the latter part of the reign of Francis I.; afterwards by her son Claude Gouffier, and other hands, down to the accession of Charles IX. The arming of the Protestants put an end to a fabrication which could no longer maintain itself; for this reason, that its only object being to supply the *dressoirs* and furnish the chapels of one family, their relations and personal friends, and not for commercial purposes, it followed the fortune of its patrons in a country menaced like Poitou with the horrors of a religious war. We will briefly notice the monograms and initials placed upon the fayence of Oiron, viz.:—The sacred monogram; that of the Dauphin Henri; of Anne of Montmorency; of Claude Gouffier, "composed of an H, in memory of his mother, and a double C, which has been confounded with that of his master." Mr. Magniac's ewer has the letter G repeated several times round the body, which is the initial of Gouffier's name; and round the foot of the candlestick belonging to Mr. Fountaine may be observed the letter H, repeated as a border, being the initial of his mother's name, Hélène de Hangest. The arms upon this pottery are those of the King; of the Dauphin; of Gilles de Laval, Seigneur de Bressieure; of the Constable Anne of Montmorency; of François de la Tremouille, Viscomte de Thouars; of another, unknown; and of William Gouffier. This last occurs on a plate now in the South Kensington Museum, which has in its centre an escutcheon, surrounded by fruit and cherubs' heads and flaming rays, all in relief; in the centre are the arms of William Gouffier, third son of Admiral de Bonnivet, when he was a Knight of Malta, that is to say, before he was raised to the

episcopal chair of Beziers in 1547. The emblems are the salamander of Francis I. and the crescents of Henri II., which were never used by Diane de Poictiers, as is generally supposed. M. Fillon remarks that the cup which was shown to Bernard Palissy, and which he so much desired to imitate, was doubtless of the *faïence d'Oiron;* indeed, several of those pieces, with lizards, frogs, snakes, tortoises, &c., in relief, upon them, might have suggested his celebrated *figuline rustique.*

The distinguishing characteristics are, in the first place, the body or constituent part of this ware, which is very light and delicate, and of a pure white *terre de pipe*, of so fine a texture that it did not require, like the ordinary Italian fayence, any coating of opaque coloured glaze or enamel, but merely a thin transparent varnish. Its fabrication appears to have required great care and diligence, for it is supposed, from the examination of a fractured vase in the Museum at Sèvres, that the foundation was first moulded by the hand, not turned in a lathe, quite plain, and without the least relief or ornament, the rough surface hatched with cross lines, and a thin outer crust, or *engobe*, of the same clay laid completely over the whole vessel; the ornaments were then cut out of the field (in the same manner as the *champ lévé* enamels) and coloured pastes introduced; the superfluous clay was removed by a sharp chisel, and the surface tooled to an uniform smoothness, it being subsequently baked and varnished. On carefully examining these specimens, it will be seen that all the furrows in which the coloured pastes have been inserted are depressed to a slight degree, as though they had sunk in the furnace, thus differing essentially from the painted earthenware, which would rather produce a low relief. A section of the broken vase before referred to is a convincing proof that the coloured pastes were actually encrusted, the sharp angles presenting too regular an appearance to have been caused by the mere absorption of colouring matter applied externally with a brush.

Secondly, the decorations are what is usually termed "*Renaissance*," introduced by François I. in the commencement of the sixteenth century, and consist of interlaced scrolls and devices, tastefully arranged with great precision, partaking greatly of the early Moorish or Arabian character, the colours employed being usually yellow ochre and brown of different shades, with occasional touches of red, green, and yellow on the raised figures. Independent of the beautiful encrustations, the vessel was also richly decorated with figures, marks, garlands, mouldings, &c., in high relief, modelled with great care, and harmonising well with the ground-work.

M. B. Fillon (*Art de Terre chez les Poitevins*) describes the pavement in the chapel of the Château at Oiron. It is of square tiles, fitting together so as to form one pavement; each tile bears a letter, a monogram, or an escutcheon; each of these letters is painted in violet brown on

blue arabesques, and so disposed as to form the device of Claude Gouffier, HIC TERMINUS HAERET. The monograms are of the same colours as the letters, and are those of Claude Gouffier, and of Henri II. before he was King of France. The arms are those of Gouffier, quartered with Montmorency and Hangest-Genlis. The composition of the paste of these tiles having been analysed by M. Salvetat, is found to be identical with that of the Henri II. ware.

Two examples of this curious ware—the candlestick now in the South Kensington Museum, and the biberon belonging to Mr. Andrew Fountaine, are represented in the *Keramic Gallery*, figs. 100 and 101.

M. B. Fillon instances various other pieces of a later period than those referred to in the subjoined list, of a much coarser character, and tells us in whose possession they now are, being principally in the immediate neighbourhood of Oiron and Thouars.

HENRI II. WARE. This mark occurs on a plateau in the South Kensington Museum. It is scratched in the clay, under the glaze, and is an original mark or symbol of some kind or other, whether of the maker or not it is impossible now to determine. It is the only mark hitherto discovered on the ware.

LIST OF HENRY II. WARE.

IN ENGLAND.—26 PIECES.

	DESCRIPTION.	OWNER.	WHENCE OBTAINED.	COST.	Estimated VALUE.
				£	£
1	Large ewer	H. Magniac, Esq.	Odiot Sale, 1842	96	1500
2	Large ewer	Sir Anthony de Rothschild	Strawberry Hill Coll., 1842	20	1200
3	Large ewer	,, ,, ,,	De Monville Coll.	140	1200
4	Candlestick	,, ,, ,,	Préaux Sale, 1850	208	1000
5	Hanap	,, ,, ,,	De Bruge Sale, 1849	20	500
6	Tazza	,, ,, ,,	Préaux Sale, 1850	44	500
7	Cover of a cup	,, ,, ,,	Unknown	...	150
8	Bouquetière	,, ,, ,,	Bought of a Curé at Tours	48	800
9	Candlestick	Andrew Fountaine, Esq.	Purchased a century ago	...	1000
10	Biberon	,, ,, ,,	,, ,,	...	800
11	Salt cellar	,, ,, ,,	,, ,,	...	500
12	Biberon	Baron Lionel de Rothschild	Bought of Madame Delaunay	...	800
13	Salt cellar	,, ,, ,,	Strawberry Hill, 1842	21	300
14	Tazza	Duke of Hamilton	Préaux Sale, 1850, £52; Rattier, 1859	280	500
15	Salt cellar	,, ,, ,,	Rattier Sale, 1859	80	300
16	Salt cellar	George Field, Esq.	Unknown	...	300
17	Part of ewer	H. T. Hope, Esq.	De Bruge Sale, 1849	16	300
18	Small ewer	,, ,, ,,	,, ,,	20	600
19	Small ewer	M. T. Smith, Esq.	Bought as Palissy	...	600
20	Biberon	J. Malcolm, Esq.	Pourtalès Sale, 1865	1100	1100
21	Salt cellar	South Kensington Museum	Soltykoff, 1861, to Napier	268	300
22	Tazza and cover	,, ,, ,,	Préaux S., 1850, £62; Soltykoff, 1861	450	500
23	Tazza	,, ,, ,,	Bought at Poitiers for 50s., Delange	180	180
24	Candlestick	,, ,, ,,	Lassayette, £400; De Norzy Sale	640	750
25	Salver	,, ,, ,,	Espoulart, 1857, for £140	180	400
26	Salt cellar	,, ,, ,,	Addington Coll.	...	300

LIST OF HENRY II. WARE—(*continued*).

IN FRANCE.—26 PIECES.

	Description.	Owner.	Whence obtained.	Cost.	Estimated Value.
				£	£
27	Tazza.....	Le Duc d'Uzes.....	Unknown	...	500
28	Cover of cup	,, ,, ...	,, ...	...	150
29	Pilgrim's bottle.	,, ,, ...	,, ...	...	800
30	Tazza and cover	M. Hutteau d'Origny.....	,, ...	...	500
31	Tazza and cover	Musée de Cluny.....	Bought by M. Thoré, in 1798, for ...	20	500
32	Salt cellar.....	Baron Alph. de Rothschild	Unknown	...	300
33	Jug or canette ..	,, ,, ,, ...	Bought by Strauss for £600, sold for	800	1000
34	Small ewer	,, ,, ,, ...	Préaux Sale, 1850	44	500
35	Candlestick	Baron Gust. de Rothschild	Unknown	...	1000
36	Hanap	,, ,, ,, ...	,, ...	...	500
37	Tazza.....	Baron Jas. de Rothschild..	South of France, 1860.....	480	500
38	Biberon.....	Museum of the Louvre.....	Sauvageot, from Tours	...	800
39	Salt cellar.....	,, ,, ,, ...	Sauvageot, from M. Lehrié, 1824....	5	300
40	Salt cellar.....	,, ,, ,, ...	Sauvageot, from Troyes	...	300
41	Salt cellar.....	,, ,, ,, ...	Sauvageot.....	...	300
42	Tazza.....	,, ,, ,, ...	Sauvageot, bought as Palissy	8	500
43	Salt cellar.....	,, ,, ,, ...	Revoil Coll., 1828	...	300
44	Tazza.....	,, ,, ,, ...	,, ,, ,, ...	...	500
45	Tazza.....	Sèvres Museum.....	Unknown	...	500
46	Cover of a cup..	,, ,, ,, ...	,, ...	...	150
47	Salt cellar.....	Madame d'Yvon	,, ...	...	300
48	Salt cellar.....	Comte de Tussau.....	,, ...	...	300
49	Salt cellar.....	,, ,, ,, ...	,, ...	...	300
50	Salt cellar.....	,, ,, ,, ...	,, ...	...	300
51	Cover of a tazza	M. B. Delessert.....	South of France, by Rutter	4	150
52	Biberon.....	Unknown	Unknown	...	...

IN RUSSIA.—1 PIECE.

53	Biberon.....	Prince Calitzin.....	Préaux Sale, 1850..... ..	100	800

TOTAL KNOWN:—IN ENGLAND 26
IN FRANCE..... ..... 26 } 53 Pieces.
IN RUSSIA 1

NOTE.—Several of the above important pieces have been sold recently by auction in London. At the "Hamilton Palace" Sale in 1882, No. 14, the tazza, £1218, Rollin; the salt cellar, No. 15, £840, Attenborough. At the Fountaine Sale in 1884, No. 9, the candlestick, £3675, Dutuit of Rouen, who also bought No. 10, the biberon, for £1060; No. 11, the salt cellar or *mortier à cire*, as it was termed, £1575, was sold to M. Manheim of Paris.

L. A. 1676.

THOUARS or OIRON (Deux Sèvres). The manufactory of fayence at Thouars, hitherto little known, has recently acquired great importance by the attribution of the Henri II. ware by M. B. Fillon to which we have before alluded. The fabrique was continued for making less important objects for more than a century. M. Fillon speaks of two tiles, one bearing the salamander of François I., the other the crescent of

Henri II., still preserved over the doorway of the manor-house, which came from the chapel of the Château of Thouars. There are two lozenge-shaped tiles in the Louvre (G. 706, 707), which also came from the same château, bearing the arms of Marie de la Tour d'Auvergne of a later date. They are dated 1676, and have on the back the initials of the artist, L.A.; they are $9\frac{1}{2}$ in. by 8 in. There are also some specimens in the Sèvres Museum.

M. B. Fillon has given an emblematical figure found underneath a fayence vase, *l'oie de la plaine de Thouars*, which is probably and simply an allusion to the sovereignty of the Lords of Oiron.

Lyon, circa 1530. A document has recently been discovered in the Bibliothèque Impériale which reveals the existence of a manufactory of fayence here in the reign of François I., founded by an Italian artist of the name of Francesco of Pesaro. The charter alluded to contains a request from two other potters, Julien Gambyn and Domenge Tardessir, both natives of Faenza in Italy, to Henri II. It states, "Qu'ils ont la cognoissance et experience de faire les vaisselle de terre, façon de Venice." One of them, Julien Gambyn, had already practised his art at Lyons "soubs Jehan Francisque de Pesaro, tenant botique en icelle ville," and claims the privilege "de dresser train et mestier de la dite vaisselle, comme chose libre et de tout temps permise aux étrangers apportans en France moyen et pratique de quelque art ou mestier encores peu cogneu." Francesco of Pesaro opposes the application, and urges that "il a souffert de grandz frais durant vingt ans qu'il a exercé comme il fait de present." It goes on to say that, so far from having suffered, he has, by the monopoly so long enjoyed by him, greatly enriched himself. The two supplicants set forth their ability, and state that they are better cognisant of the art than Francesco himself. Henri II., by the advice of his Council, permits them to exercise the trade with the same liberty and facility as other artisans, and charges the Governor, M. D. Mandelot, to see that Francesco does not annoy them, under heavy penalties.

Another document, discovered among the "Actes Consulaires de la Ville de Lyon" (1556), informs us of the establishment of another manufactory "d'ouvrages et de vaisselle de terre," by a Genoese merchant named Sebastian Griffo, whereby certain privileges and immunities are granted him for two years, provided he resides continually in Lyons and brings hither workmen from Italy, because the said manufacture is new in the city and in the kingdom of France. He is desired to employ "des enfans de l'haulmosne" (charity children) to work in the said manufactory. Hence it will be seen that three manufactories of fayence

were actually in operation simultaneously in the first half of the sixteenth century at Lyons. The products are unknown to us at the present day.

The foregoing extracts are taken from a pamphlet lately published by M. le Comte de la Ferrière-Percy, entitled *Une Fabrique de Faïence à Lyon sous le Règne de Henri II.*, and he suggests the probability of one of these being the source of the celebrated *faïence d'Henry II.*; but as regards the two first, alluded to as of the "façon de Venice," the expression does not certainly convey to us sufficient to identify the ware; and as to the third, from Genoa, in which *charity children* were to be employed, we seem to be still further from solving the enigma as to its origin.* However, the discovery of these documents opens a wide field for the researches of the historian of French fayence, and we doubt not will be made available in the pursuit.

The manufacture of fayence was continued, but we have very little information of its more recent owners. From the documents collected by M. Rolle, keeper of the records, we learn that on the 31st March 1733, Joseph Combe, originally of Moustiers, and manufacturer at Marseilles, obtained, in conjunction with Jacques Marie Ravier of Lyons, a privilege of ten years for carrying on "à la Guillotière une *manufacture royale* de faïence." The undertaking proving unsuccessful, a woman obtained a decree on the 22nd of April 1738; her name was Françoise Blateran, dame Lemasle, and she showed great courage and perseverance; so much so, that in 1748 it was renewed for another term of ten years.

On the 22nd of April 1766 another maker of fayence, le Sieur Patras, obtained a decree.

In the list of potters who petitioned the National Assembly in 1790, we find three then existing there (p. 167).

In 1800 there was a fabrique carried on by M. Merck, and in 1836 another by M. Chapeau Revol, specimens of which are in the Sèvres Museum.

Epernay. There was a manufactory here about 1650 to 1780. It is an enamelled fayence, something like that of Avignon; the colour is a chocolate brown. A large oval dish and cover, ornamented in relief, with Epernay in raised letters on the top, is in the Sèvres Museum. Frequently unmarked.

Beauvais (Saveignies) was celebrated for the manufacture of decorative pottery in the fourteenth century, frequently mounted in silver. In the inventory of Charles VI. (1309) we read of "Un godet de *terre de Beauvais*, garny d'argent;" and again, in the *Comptes Royaux de France* (1416), "Pour plusieurs voirres *godez de Beauvez*, et autres vaisselles à boire, xxxs." Hence the old French proverb, "On fait des

* Since this account was written M. Fillon has cleared up the mystery (see p. 172).

godés à Beauvais et des poêles à Villedieu" (Leroux de Lincy, *Proverbes Français*). In 1500, Rabelais speaks of the "poteries azurées" of Beauvais. Palissy, speaking of the potter's clay, says, "There is a kind at Savigny, in Beauvoisis, which I think has not in France its like, for it endures a marvellous fire without being at all injured, and has this advantage also, that it allows itself to be shaped more slenderly and delicately than any of the others; and when it is extremely baked it takes a little vitricative polish (*polissement vitricatif*), which proceeds from its own substance, and that causes that the vessels made with the said earth hold water quite as well as glass vessels."

Estienne (Robert) also speaks of the pottery of Beauvais in his work *De Vasculis Libellis*, edition of 1543, p. 22. . . . "Quemadmodum vulgus Italorum maiorica vasa appellat, quæ in altera ex insulis Baleari-bus fiunt, quam vulgus *maioricam* appellare solet, itidem et nos eadem ratione vasa Bellovaca dicemus *potz de Beauvays*."

There is a flat pilgrim's bottle in the Sèvres Museum, with the arms of France; on each side are the fleur-de-lis and "Charles Roy" in Gothic letters. It was found in the Somme, and was probably made here in the time of Charles VIII. There is also in the same collection (Sèvres) a plate of red earthenware, covered with white *engobe*, red and green mottled glaze, the design graved through; in the centre a branch of three lilies, surrounded by square compartments, and on the border, inscribed in Gothic characters of the fifteenth century, these words, "Je suis planté pour raverdir, vive Truppet."

A plate of green enamel, with escutcheons of the arms of various provinces of France, between which are emblems of the Passion in relief, and a long inscription round in old black letter beginning "O vos omnes qui transitis per viam," &c., and ending with the date 1502, as in the margin. In the Soltykoff Collection, sold at the sale for £12. One of these escutcheons contains the arms of France; another, France quartered with Brittany; a third, France and Dauphiny; and a fourth, that in the margin, containing two stars and a stake, part of the arms of Beauvais, and the name *Masse*, probably the name of the artist.

The archives of Beauvais furnish us with several instances of presents of the pottery of Saveignies being made to Royalty when passing through the city. On the 17th October 1434, a vase of Saveignies was presented to the French King. In 1520, Francis I. journeying to Arras through Beauvais with his Queen, they gave her "des bougies et des vases de Saveignies," and in 1536 they presented him with a "buffet de

Saveignies." In January 1689, a like present was offered to the Queen of England when she passed through Beauvais in her flight from London to Saint Germain.

Saveignies (Oise). There are several more recent manufactories of *grès*, which were in existence towards the end of the last century, mentioned by M. Brongniart, specimens of which are in the Sèvres Museum: M. Laffineur, 1806; M. Delamarre, 1806; Madame Veuve Patte, 1806; and M. Bertin, 1833. There were two other manufactories of fayence carried on here by M. Gaudin and M. Michel towards the end of the last century. Specimens are in the Sèvres Museum, acquired in 1806.

Beauvais (Oise). At Pont d'Allonne, near Beauvais, a fabrique of stoneware, salt glaze, was founded about 1842 by Messrs. Joye & Dumontier, but they did not equal that of Voisinlieu. Messrs. Clerc & Taupin, the present proprietors, have produced some artistic stoneware in Ziegler's style.

Avignon. This pottery is of a reddish brown, with a fine metalloid glaze, like bronze or tortoiseshell. The ewers and bottles are usually of elegant form, like those of Italy; they are sometimes perforated, sometimes with raised masks, &c., in yellow. It flourished from about 1650 to 1780; it is generally without a mark. There were potteries here early in the sixteenth century. M. P. Achard (archiviste of the department of Vaucluse) mentions several early potters whose names occur in the archives:—

Maitre Calle Monteroux, poterius, 1500, au puits des Tournes.
Maitre Veran Merlesius, potier, 1517, dans la paroisse St. Agricol.
Maitre Guilhermus David, poterius, 1519.
M. Petrus Bertet, 1539, Rue de la Pailhasserie.
M. Johannes Roqueti, potier, 1551, Portalis Matheronis.
M. Antoine Castan, potier, 1596, Rue St. Marc.
M. Louis Fauquet, potier, 1715, Rue St. Sebastien.
The Brothers Ruel and the Brothers Blanchard.
In 1694 M. Montclergeon, and earlier, M. Vauceton.

An earthenware *cruche*, brown glaze and ornaments in relief, seventeenth century, sold at the Bernal sale for £10, 10s., and a fine ewer in the Soltykoff sale brought £14. There are two good specimens in the Soulages Collection, South Kensington Museum.

Lheraule (Canton of Songeons), sixteenth and seventeenth centuries, was the seat of an ancient pottery, contemporary, it is stated, with that of Palissy, but the productions bear no comparison. They are, like the later productions of Saveignies, of clay covered with enamel, of green or morone colour, with ornaments in yellow, red, or white. The pieces, in forms of statuettes of saints, crucifixes, and bénitiers, are rudely fashioned.

Goincourt (Oise), 1795. Near this place, in the environs of Beauvais, a manufacture of enamelled fayence called "*L'Italienne*" was established in 1795 by MM. Michel. The statuettes and groups, virgins, saints, bishops, animals, &c., are frequently found in Picardy, but the manufacture has ceased many years.

L'Italienne or L'ITALIENNE. Fayence of the end of the eighteenth century, a common description of ware painted with flowers, &c. The name stamped in the ware.

S. PAUL. Saint-Paul (Oise). Fayence of the eighteenth and nineteenth centuries. Of ordinary quality, mostly designed with pricked paper (*à poncis*), bouquets, &c., in colours. Mark stamped in the clay.

Sarreguemines (Moselle). A manufactory of great importance, established about 1770 by Paul Utzchneider. This beautiful fayence is in imitation of porphyry, jasper, granite, and other hard marbles, sometimes cut and polished by the lathe, frequently with white raised figures on blue and other coloured grounds, very much in the style of Wedgwood, and red ware like the Japanese. There are many specimens in the Sèvres Museum. The name impressed on the ware.

Sarreguemines.

E. L. B.

Sarreguemines. Messrs. Utzchneider & Co. still make fayence and porcelain of every description.

Saint-Samson (Oise). A manufactory for crucibles, &c., in whitish paste. Paris Exposition, 1834.

Chatillon. The following notice occurs in the *Intelligenzblatz*, Leipzig, 1766:—"Since everybody has sent silver services to the Paris mint, the manufacturers have invented all sorts of fayence and imitations of porcelain. It would be useful to visit the different fabriques to know the best sorts, and provide a stock of the best models. At Chatillon-sur-Oise there is a fayence manufactory; the wear resists heat and becomes red-hot rather than break; all sorts of vessels for actual use are made here; it is transported by the Canal de Briare on the Seine to Paris."

Voisinlieu, near Beauvais (Oise). Established about 1839 by an artist named Jean Ziegler for the manufacture of stoneware with figures and ornaments in relief, mostly of a brown colour, which met with great success; the paste is hard and sonorous, and takes all colours. This establishment having passed into the hands of M. Mansart, increased at first very much, but soon declined, and ceased altogether in 1856.

CREIL.

Creil (Oise). Established in the last century by some English potters, and continued by Le Beuf, Milliet & Co., and M. de St. Criq & Co. The paste is a sort of demi-porcelain and opaque cream-coloured ware, like that of England.

The word Creil is impressed on the ware, and the initials, in cipher, of the agent, stencilled—Messrs. Stone, Coquerel et Le Gros, of Paris. The author has several plates with lightly printed views of the principal edifices of Paris.

Montereau (Seine-et-Marne). On the 15th March 1775 we find the letters patent of the establishment of this fabrique, from which we give the following extract: "Sur la requête présentée par les Sieurs Clark, Shaw & Co., natifs d'Angleterre, contenant qu'ils ont commencé à établir à Montereau une fabrique de faïence anglaise, que les essais qu'ils ont faits des terres à pipes, argiles et glaises qui se trouvent dans les environs de cette ville leur ont très-bien réussi pour la fabrication de la faïence anglaise dite *queen's ware;* que ces terres sont de nature à faire cette espèce de fayence beaucoup plus parfaite même que celle d'Angleterre puis qu'on peut lui donnez le plus grand degré de blancheur; qu'en conséquence les suppliants se proposent de monter en grand leur manufacture et de former à cet effet des ouvriers et apprentifs du pays qu'ils dresseront à ce travail afin de fournier au public de cette sorte de faïence qui est d'une composition plus parfaite et plus durable que toutes celles du royaume et qu'ils établiront à meilleur compte que toute ce qui s'y est fabriqué jusqu'à present; que les suppliants, que ont tous femmes et enfants et qui, avec deux autres ouvriers qu'ils sont encore obligés de faire venir d'Angleterre, forment ensemble le nombre de dix sept personnes, n'ont pu se déplacer sans beaucoup de frais; que d'ailleurs une entreprise de cette espèce, dont le capital formera par la suite un objet considérable, devant leur occasionner des dépenses infinies . . . . ainsi que les pertes qu'ils ont deja eues et qu'il aura encore à essuyer avant qu'ils puissent être bien au fait de gouverner le feu de bois, attendu qu'on ne brûle en Angleterre que de charbon de terre, etc. . ." They therefore demanded various privileges, which were accorded, with permission to establish the works. A second arrêt of 15th March 1775 conceded to them from the 1st of January of the said year an allowance of 1200 francs a year for ten years. This English ware had a very extensive sale, and its introduction was a great blow to the manufacture of French fayence; it soon spread itself through the South of France, and was made especially at Toulouse and Sarreguemines. In the list of

fayenciers who petitioned the National Assembly in 1790, two manufactories are alluded to at Montereau. It was afterwards carried on by M. de St. Criq about 1810, and subsequently by MM. Lebeuf and Thibaut, 1829. Gratien Milliet was director about 1836. It was subsequently united to that at Creil.

Courbeton, near Montereau (Seine-et-Marne). A fabrique of *grès*, carried on by M. H. Mamet; specimens in the Sèvres Museum, acquired in 1839.

D V

Menecy-Villeroy. We are inclined to include this as a fabrique of fayence from having seen specimens marked with D. V., the same as on porcelain, the mark painted as well as impressed. M. A. Jacquemart quotes the existence of a water-pot painted in blue in the Rouenais style, with arms in pale blue, and underneath the words "Pinte de Ville-Roy, 1735;" also a plate in blue with arabesques in the same style, signed D. V.

Choisy. Demi-porcelain or opaque cream-coloured ware was made here, very similar to that produced at Creil, and decorated with transfer prints. Porcelain was also made here.

St. Cloud, near Paris, 1690. This establishment was founded by Chicanneau père et fils, for the manufacture of fine fayence and porcelain, and in 1702 exclusive privileges were granted for twenty years to the heirs of Chicanneau, his son having the direction.

Abraham de Pradel in his Almanack of 1690 says, "Il y a *une* fayancerie à St. Cloud où l'on peut faire exécuter tels modèles que l'on veut," doubtless alluding to this establishment. In 1722 Henri Trou became director. This fayence is generally in blue *camaieu*, and similar to that of Rouen of the first period.

There are several pieces of fayence of this period preserved; one belonging to M. Fleury, a plate decorated in blue with elegant arabesques, and marked with Trou's initial, like that on the porcelain; another is in the Sèvres Museum, marked, and others without marks are also assigned to St. Cloud by the late M. Riocreux.

S†C
T

Before the discovery of the Moustiers manufacture, that ware was attributed to St. Cloud. In 1698 the fabrique was visited by Dr. Martin Lister, who gives an account of the porcelain made here, and in 1700 by the Duchess of Burgundy. The royal family took great interest in the works, and the Duke of Orleans, who had a laboratory of his own, suggested many improvements. There are specimens in the Sèvres Museum.

Paris (established about 1550). François Briot was a celebrated

artist, modeller, goldsmith, and manufacturer of fayence. His works in gold and silver have disappeared with the other superb jewels described in the inventory of Henry II. in 1560, but some of his works are preserved to us in tin and in pottery. Briot was, although a goldsmith, what was termed a *potier d'estaigne*, and worked both in metal and in pottery; in fact, all the goldsmiths of the sixteenth century were necessarily acquainted with the potter's art of moulding in clay, for the purpose of reproducing their works in the richer metals. The two arts of the goldsmith and the potter were intimately connected together, the designs for important pieces of gold or silver plate being first modelled in terra-cotta or clay hardened by the fire. Those great artists, Luca della Robbia and Benvenuto Cellini, like most of the Italian artists, commenced their career by studying as goldsmiths, then, as their eminent talents developed themselves, they struck out into sculpture in marble or bronze. Andrea del Verrochio was a goldsmith, and in his studio or workshop was moulded the mind of Leonardo da Vinci. Pollajuolo, Ghirlandajo, and La Francia were at the same time goldsmiths and painters.

Benvenuto Cellini praises the extremely fine quality of the sand or extrait du rivage de l'Ile de la Sainte-Chapelle (la cité), which he says "a des propriétés que ne possèdent point les autres sables." It was of this material that François Briot composed his fayence, some superb examples of which still remain to show his extraordinary talent. His enamelled earthenware vessels have been erroneously attributed to Bernard Palissy, but they are evidently a distinct manufacture, and were executed under the immediate superintendence of Briot himself in a rival establishment. The enamel of these pieces is more vitreous and transparent, the colours more brilliant and of a higher finish than any ever produced by Palissy, and resemble more nearly enamel on metal.

We are consequently compelled to differ from the opinion of M. Jacquemart, who says that "la pluralité des plats reproduits de Briot a tous les caractères des émaux et de la terre du potier des Tuilleries." A comparison of the salver of Sir E. M. Elton and others in this country with Palissy's productions will be a convincing proof of the difference of manufacture both in material and enamel.

The salver in the possession of Sir E. M. Elton, Bart., a circular earthenware dish, which is supposed to be the finest of its kind extant, enriched with very elaborate arabesque ornamentation in relief, is enamelled with the most brilliant colours; in the centre a figure of "Temperantia," surrounded by medallions of the four elements, terminal figures between, and round the border eight others impersonating the arts and sciences; diameter 16¼ in. In the Fountaine Collection at Narford is a ewer of enamelled earthenware to match this salver; the plateau is said to have been brought to England by an ancestor of the present

possessor, who was a student at Padua, more than two hundred years ago.* M. Calixte de Tussau has a fine example of a plateau of similar design: at the feet of Temperantia is the monogram of François Briot, stamped with a separate mould, as shown in the margin. It may be observed that this stamp is not to be found on the salver of pewter as made originally by Briot, and which would have appeared if it had been moulded together with the rest of the relief, but the letters F.B. are evidently stamped in the clay afterwards. Another in the Soltykoff Collection, sold for £400 to the Baron Sellière, was also finely enamelled; the reverse, which was mottled in colour, had in the centre the letter F, the initial of François, engraved in the paste before it was fired. Another in the Soltykoff Collection, not so fine, sold for £200. There were also three smaller enamelled earthenware plates by Briot, representing the Earth and the Air personified, and the Judgment of Paris; the last was sold for about £70. In the celebrated Forman Collection at Dorking is an earthenware plateau of the same pattern, but of less highly finished execution than that previously described; it is probably the work of one of his successors.

Paris (Pont-aux-Choux, 1740). The *Manufacture Royale de Terre d'Angleterre* was established opposite the *porte* of Pont-aux-Choux, at the corner of the Rue St. Sebastien. It was directed in 1749 by Edme, who in August of the same year married Marie Claude Serrurier, daughter of a draper of Nevers.

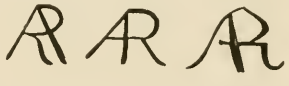
Heringle, who established a manufactory at Lille in 1758, states in his request that he had worked for seven consecutive years at this establishment. We find it mentioned in *L'Almanach général des Marchands* of 1772 under the name of *Manufacture Royale des terres de France, à l'imitation de celles d'Angleterre.* It was directed by M. Mignon, who undertook the manufacture of the choicest pieces to order, and forwarded them in the kingdom and abroad. It is mentioned in several other works of the period—*L'Indicateur Parisien* and in *Le Guide des Amateurs et des Etrangers par Thiery.* This pottery, which was also called *terre anglaise,* was probably an imitation of the cream-coloured or Queen's ware, so much in vogue at that time. However, the vases of this material were of considerable elegance, and were purchased by the King and the nobility, and esteemed worthy of being mounted in gilt bronze of the finest work. Many sculptors of great talent were engaged, especially Sigisbert Adam, the brother of Clodion. There is a glazed fayence bust of Louis XV. on a square pedestal of the *terre d'Angleterre,* made here about 1740, in the Sèvres Museum.

* This beautiful ewer was sold by auction in the Fountaine sale, 1882, for £1365.

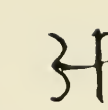
PARIS (Seine). Fayence of the end of the eighteenth century, called *fabrique générale de faïence de la République.* This mark is stamped in the paste on a plate, painted with revolutionary emblems and motto. Not knowing how to produce the red, the *bonnet rouge* is painted yellow. This Olivier is probably the same as the maker of the earthenware stove in the Sèvres Museum representing the Bastille.

OLIVIER
A PARIS.

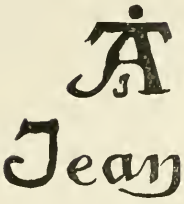
PARIS. Fayence de Claude Révérend. This fayence, although exactly similar to that of Delft, is supposed to have been made in Paris by Révérend, who was for a long time established in Holland as a potter; and he obtained letters patent in 1664 to fabricate "fayence and imitation porcelain" in France. His fayence was called "*crucifères.*" The pieces marked as in the margin are attributed to him, forming R. A. P. (Révérend à Paris?), and they frequently bear French inscriptions. The decoration is polychrome and in blue, in imitation of the best pieces of Delft, with a firm white glaze and bright colours. There is a specimen in the Collection of Mr. C. W. Reynolds (marked in blue); and a splendid dish given to the Sèvres Museum by M. Sauvageot seems to have been specially made as a present to Colbert by Révérend to show his successful imitation of Oriental porcelain; it has in the centre the arms of Colbert. M. A. Jacquemart quotes a decree of the year 1664 granting to Claude Révérend the privilege of making fayence and imitating porcelain; the exact words are, "De faire la faïence et contrefaire la porcelaine aussi belle et plus que celle qui vient dès Indes Orientales," evidently one and the same thing; he goes on to say that this secret manufacture he had accomplished and brought to perfection in Holland, where the greater portion of his stock still remained, which he wished to transport into France. This is clearly a manufacture of fayence in imitation of porcelain, and not porcelain itself, as M. Jacquemart infers, which hypothesis is decidedly untenable. Claude Révérend does not say "qu'il fait une porcelaine véritable, translucide et aussi belle que celle qui vient dès Indes Orientales," but "il contrefait une porcelaine aussi belle," &c., and not a word is said about its transparency or any other quality possessed by porcelain.



PARIS (Rue des Trois Couronnes). Established in 1833 by M. Pichenot for the manufacture of enamelled fayence, under the direction of a German named Loebnitz. In 1843 he patented his "*émail ingerçable.*" His widow ceded the manufactory to Jules Loebnitz, son of the director. It was remarkable for the great size of its products. In the Sèvres Museum is a large cistern of one piece, enamelled inside and out; large tiles and vases, from the Exposition of 1844; the pieces are marked "Pichenot, 7 Rue des Trois Couronnes."



PARIS (7 Rue des Récollets). Keramic painter. M. Hippolyte Pinart, painter of *faïence artistique*. He obtained a medal at the International Exhibition in 1862, where his talent was appreciated and his fayence quickly sold.



PARIS (11 Rue de Sèvres). *Faïences artistiques*, A. Jean, manufacturer; imitations of maiolica, &c., established 1859. There were numerous specimens in the International Exhibition, 1862, for which he obtained a medal.

PARIS (Avenue des Parcs aux Princes, Bois de Boulogne). The Brothers Deck were first induced to imitate the Persian wares by M. Adalbert de Beaumont, a traveller and artist who collected innumerable designs and copies of detail or of general effect. Since that time he took a practical chemist into partnership, M. Collinot, and erected a kiln for the production of his "*cloisonné*" wares in Arabian and Persian style, and traces his designs on the ware with aquafortis filled in with coloured enamels in flower-pots, vases, tiles, dishes, &c.

PARIS. Manufactory of *faïences d'art*, by Théodore Deck, 1859, Magasin, 12 Rue Halévy. There were some specimens of his encrusted ware in the International Exhibition, 1862, which sold very freely to English amateurs, and he deservedly obtained a medal. This beautiful ware has coloured pastes inserted in patterns on the body of the ware, like the Henri II. ware, sometimes in Persian designs, and paintings of artistic subjects of great beauty and originality. Among the artists engaged at this fabrique may be noted Messrs. Anker, Ranvier, Legrain, Glück, Ehrman, Hirsch, Schubert and Benner, and Madame Escallier.

PARIS (Rue de la Roquette, Faubourg St. Antoine), 1675. In a memorial of Jean Binet, *ouvrier en faïence brune et blanche*, at this manufactory, presented in 1753 (*Mémoires de Mannory*, Paris, 1764), we have an account of some other potters who preceded him. The first was François Dezon in 1675, a maker of earthenware, who carried on the works with his sons. Genest was the name of his successor in 1730, who for twenty years was "*fabricant de faïence*" in the same house. In 1750 Genest sold the concern to Jean Binet.

PARIS (Rue de la Roquette). There is a medicine jar of the Rouen style in the Sèvres Museum, painted with arabesques and arms of the Orleans family; said to have been made by M. Digne in the middle of

the eighteenth century. He was succeeded by M. Gauthier, who in 1830 sent some fayence services to the Museum.

Paris (Rue de la Roquette). Fabrique de M. Tourasse, 1823.

Paris (Rue de la Roquette). Fabrique de MM. Masson frères, 1839. This fayence is praised by Brongniart on account of its brilliant blue enamel.

PULL
OR
Pull.

Paris (Vaugirard). M. Pull, formerly a soldier, then a naturalist, undertook in 1856 the manufacture of pottery in the style of B. Palissy, and produced some clever imitations. He has copied "La Nourrice" and "Le Joueur de Vielle," and also produced moulded plates from the white metal salvers of François Briot (which Palissy himself had copied); these are so highly finished and so brilliantly enamelled that several connoisseurs have been deceived by them: one was sold at a shop in Paris to a rich banker for 6000 francs (£240). M. Lasteyrie says of this artist "que ses produits sont tellement bien imités, qu'il est devenu le désespoir des collectionneurs du Palissy." His mark is sometimes in black enamel, sometimes in relief or incuse.

B. V.

Paris. M. Victor Barbizet. Established 1850. Enamelled earthenware in imitation of B. Palissy, produced in great variety and at a low price; occasionally marked incuse with the letters B. V.

Paris. M. E. Lessore, a painter on fayence, formerly employed at Sèvres, which he left in 1850, and established himself at 16 Rue de l'Empereur, aux Batignolles. In 1859 he left and came to England, and was attached principally to the Wedgwood manufactory, but also painted for other firms. A dish by him, executed at Minton's, in imitation of maiolica, is in the South Kensington Museum; purchased for £30. Some other imitations or decorations of unsaleable biscuit figures by him, in the style of Italian ware, have deceived collectors, a practice which ought not to be countenanced by respectable potters, and is no less derogatory to the artist. Lessore returned to France a few years since, and now resides at Fontainebleau, where he still executes commissions for Wedgwood and Minton.

Vve. DUMAS
66 *rue Fontaine-au-Roi.*

Paris. The potter Vogt, from Nuremberg, established himself at 66 Rue Fontaine au Roi about 1790, in the manufacture of stoves, &c. In 1834 he decorated tiles with encrusted or inlaid patterns of coloured

clays covered with a plumbiferous glaze. Madame Veuve Dumas, his daughter, still continues making some beautiful pieces, many of which are marked with her name and address. M. Théodore Deck was formerly manager of this fabrique, and there learnt the art of nielloed earthenware.

I. D.

Paris (Montrouge). M. Joseph Devers, an Italian by birth, formerly a painter, pupil of Ary Scheffer, commenced a fabrique of fayence here about 1853: terra-cotta vases and groups in the Della Robbia style, large medallions and all sorts of artistic pottery. In 1862 he received a medal from the International Exhibition for decorative pottery.

Paris (Rue de Charenton, 1766). In the *Intelligenzblat* of Leipzig of this year we read: "Rue Charenton, Faubourg St. Antoine, vis à vis l'ancienne manufacture de velours, se trouve actuellement une manufacture de faiences bronzés qui va au feu; on fait toutes sortes de vaisselle."

Paris (Rue Basfroy, près la Roquette, 1766). In the *Intelligenzblat* of Leipzig of this year we find the following: "Rue Basfroy, près la Roquette, on fabrique dans la manufacture de M. Roussel des faïences qui sont intérieurement blanches et extérieurement de couleur olive. On elle fait toutes sortes de services complets. Cette faïence va au feu, est trés légère et à meilleur compte que celle faite en terre de pipe Anglaise: la douzaine d'assiettes se vend de 3 à 5 livres."

M. Bouquet.

Paris. This talented artist has with great success turned his attention to painting on earthenware *au grand feu*. The subjects usually selected by M. Bouquet are landscapes and woodland scenery; these are painted on plaques of coarse earthenware, similar to what we call Stourbridge clay, capable of bearing an intense heat, and at one baking the whole process is completed. Considerable chemical knowledge is essential for this kind of decoration, as but few colours will stand the great heat of the kiln, and skilful manipulation is required in painting on the treacherous surface of the clay, which must be executed offhand, without any possibility of retouching. The plaque is then placed in the furnace, a monotonous and almost indistinguishable sketch; it is taken out a finished picture, rich in colour, artistic, and imperishable, not affected by the action of the atmosphere, and consequently suitable for exterior as well as interior decoration of houses and gardens.

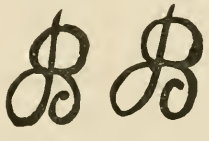
Sèvres (Seine-et-Oise). This mark is impressed on the back of two fayence plates of light fabrique, very much like the demi-porcelain plates made at Creil; on them are also stencilled shields inscribed "Par brevet d'invention," surrounded by the words "Impression sous émail."

The subjects are printed in brown, of Time and Cupid and "La Ceinture de Venus," &c.

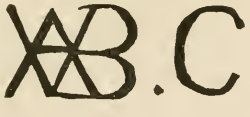
Sèvres. There were several manufactories of fayence here. A large and fine vase (style Louis XIV.) by a potter named Lambert, of about 1790, is in the Sèvres Museum, but it has no mark. Another manufacturer was M. Levasseur, about the end of the last century, and M. Clavareau, 1806; specimens in the Sèvres Museum.

Avon (Seine-et-Marne), near Fontainebleau. M. A. Jacquemart has signalled forth another manufactory of pottery at this place, and quotes from the journal of Hérouard, Doctor of the Dauphin (Louis XIII.). To this fabrique he refers the pieces marked B B, "La Nourrice," and small animals, as well as many others subsequent to Palissy. Hérouard says: "Le 24 Avril 1608, la Duchesse de Montpensier vient voir à Fontainebleau le petit Duc d'Orleans, second fils de Henri IV., et lui mène sa fille, agée d'environ trois ans. Le petit prince l'embrasse et lui donne une petite nourrice en poterie qu'il tenait." . . . "Le Mercredy, 8 Mai 1608, le Dauphin étant à Fontainebleau, la Princesse de Conti devait danser un ballet chez la reine, puis venir dans la chambre du Dauphin. On lui proposa de faire préparer une collation des petites pièces qu'il avait achetées à la poterie, il y consent. Après le ballet, qui est dansé à neuf heures du soir, le Dauphin mène Madame de Guise à sa collation, il sont suivis de tous ceux qui avaient dansé le ballet, et de rire, et à faire des exclamations; c'etaient des petits chiens, des renards, des blére-aux, des bœufs, des vaches, des escurieux, des anges jouant de la musette, de la flute, des vielleurs, des chiens couchés, des moutons, un assez grand chien au milieu de la table, et un dauphin au haut bout, un capucin au bas."

The two B's occur on works of secondary importance, as on a group of "La Samaritaine," two dogs and a snail, in the Sèvres Museum, and on "La Nourisse."



This mark, V A B. C, of an unknown potter, is found on a plate of agatised ware, representing the infant Bacchus, in the style of Palissy.



Clerici or Clerissy of Fontainebleau was also an imitator of Palissy in the first half of the seventeenth century. In March 1640 he had letters patent to found royal glassworks at Fontainebleau. M. Jacque-mart thinks he must have been one of the principal artisans of the fabrique at Avon, patronised, as we have seen, by the Court.

At the Soltykoff sale in Paris in 1861 we remember to have seen two large dishes of enamelled fayence of the seventeenth century; they were of a bronze colour. In the centre was a shield of arms and the

device "Sia laudato il santissimo sacramento," the letters in the inscription being reversed; the rest of the dish, including the border, was filled with rich arabesques, all in relief. It was of an unknown manufacture, somewhat similar to that of the Citta di Castello or La Fratta. The reverse of one of these dishes had the escutcheon of France and this inscription, "DU CHASTEAU DE FONTAINEBLEAU."

AVON LES FONTAINEBLEAU. Messrs. Godebski & Co., china manufacturers, of recent origin, and at No. 17 Rue Paradis-Poissonnière, Paris. This mark, used since 1874, registered as a trade mark in London, 1876.

SAINTES, near Rochelle and other places. BERNARD PALISSY. This artist made a peculiar kind of ware, which has rendered his name celebrated over Europe. He was born at La Chapelle Biron, in Perigord, A.D. 1510; he was originally a painter on glass. In 1539 he married and established himself at Saintes. After many years of diligent research and patience under trying circumstances, including the reproaches of his wife—which might naturally be expected, for it is related he actually burned his tables and chairs to heat the furnace for his experiments in perfecting the pottery—he at length succeeded in discovering the enamel which decorates his ware. It is recorded of him that in his pleasant moments he used to say, in reference to his trade as a potter, that he had no property whatever except heaven and earth. His rustic pottery and other beautiful productions were soon appreciated, and he rose to opulence; he made large pieces, such as vases and statues, for Henri II. and his Court, to ornament their gardens and decorate their palaces and mansions. Being a Protestant, he was, after the Edict of 1559, taken under the protection of Catherine de' Medicis, and settled in Paris, thus escaping the Massacre of Saint-Bartholomew. In 1588, however, he was confined in the Bastille for his religious opinions, and lingered in those dungeons until his death, which happened in 1589. He had two nephews, Nicolas and Mathurin, who were associated with him in his keramic productions, notably in the decoration of the grotto of the Tuilleries. His continuators were Jehan Chipault and Jehan Biot, in the sixteenth century, but they executed very inferior specimens. The natural objects found upon the Palissy ware are true in form and colour, being mostly modelled from nature; the shells are all copied from tertiary fossils found in the Paris basin; the fish are those of the Seine, and the reptiles and plants such as he found in the environs of Paris. We recognise one of Palissy's vases of the *figuline rustique* treasured up in the Collection of the Duke of Lorraine in 1633: "Un goublet antique de terre rustique."

A large round basin, representing Diana leaning on a stag, with dogs around her, after the celebrated relief in marble of Diane de Poitiers,

en chasseresse, by Jean Goujon, brought in the Soltykoff sale £292; another oval basin, with masks and flowers, £160; a pair of salt cellars, of two sirens, £80; and two statuettes of mercury and a player on the bagpipes, £103. A very fine circular dish, with a lizard in the centre and rich border, was sold in the Bernal sale to Baron Gustave de Rothschild for £162; it was bought in a broken state in Paris for twelve francs, and after being restored was sold to Mr. Bernal for £4. There are several fine specimens in the Soulages Collection, South Kensington Museum, and in the Collections of Mr. Magniac, Mr. Addington, and others. (*Keramic Gallery*, figs. 104–107.)

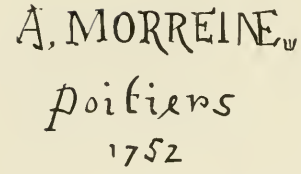
Saintes (Charente-Inférieure). This inscription is on a large hunting-bottle of white fayence, decorated in blue, with loops for suspension, painted with roses and tulips, and in the centre, within a wreath, on one side is the name Alexandre Beschet, and on the other the inscription in the margin, meaning the sign of the image of Notre Dame at Saintes, quoted by M. B. Fillon.

P. P
a Limage N.D.
a Saintes
1680

La Chapelle des Pots, near Saintes. It was here that Bernard Palissy learned the first elements of his trade; here also, after his death, an extensive manufacture of ware of a similar character was continued until the middle of the seventeenth century. A great variety of forms was produced, plates, dishes, bells in the shape of women with hooped petticoats, puzzle jugs, drinking cups in form of the sabot, barrels, bénitiers, candlesticks, &c. Vast quantities of defective pieces and fragments of the ancient manufactory are dug up. At the present day common pottery is made here.

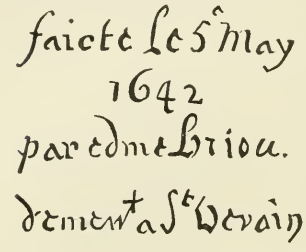
Brizambourg (Charente-Inférieure), near Saintes. There was another fabrique of fayence here (as appears from a document quoted at length by M. B. Fillon, *Art de Terre chez les Poitevins*, of the year 1600), in which we find that Enoch Dupas, *maistre faïancier de Brizambourg et y demeurant*, claimed from *René Arnaud, escuyer, seigneur de la Garenne*, la somme de six vingt escus (120 crowns) prix et rayson de vaisselles impressées de ses armes, moderée par le jugement à celle de soixante et quinze escus (75 crowns).

Montbernage (Faubourg de Poitiers). About 1776 a fabrique was founded by M. Pasquier, who was associated with Felix Faucon, son of a printer at Poitiers. In the Sèvres Museum there is a plate, painted in blue, which bears the mark of two F's and a falcon in a cartouche, which is considered to refer to Faucon. It is probable that the latter remained sole director at Montbernage, and his associate Pasquier established himself at Poitiers.



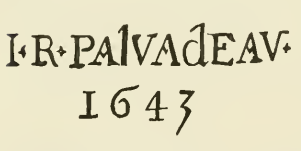
Poitiers (Vienne). A. Morreine was a modeller of figures in *terre de pipe;* his name is found traced with a point both before and after baking. This mark is on the figure of a monk praying.

Le Sieur Pasquier, *fabricant de faïence émaillé* at Poitiers, claimed in 1778 the protection of the Minister Bertin for the liberty to dig clay, which had been refused by the owners of the land.



St. Verain. In the neighbourhood of Nevers there was a fabrique of *grès*. M. Rénault of Luçon has an inkstand with this inscription; it is covered with a thick enamel of a fine blue colour. The mark is traced before firing, underneath the piece: Made the 5th of May 1642, by Edme Briou, living at St. Verain.

Nantes (Loire-Inférieure). There was an ancient establishment for the manufacture of fayence of white enamel created by Jean Ferro, *gentilhomme verrier*, in 1588. Two other fayence-makers of the same town are mentioned in the archives of the Chamber of Nantes in 1654, named Charles Guermeur and Jacques Rolland. This ware was also white, sometimes with fleurs-de-lis in relief, specimens of which are frequently met with in the neighbourhood.



M. B. Fillon gives this mark, which is on the back of a plate, painted in blue *camaieu*, with four medallions of a lion, a stag, a serpent, and a horse, and in the centre the Massacre of the Innocents, copied from a print by Mark Antonio, after Raphael, which he attributes to Nantes, and says it is very similar to that made by Clerissy of Moustiers, painted by Gaspard Viry.

On the 7th March 1752, a fabrique of fayence was founded by M. Leroy de Montillée and a company, which was successfully carried on for some years, but having passed into the hands of M. Delabre, in consequence of heavy losses sustained by him, it was sold in 1771 to Sieurs Perret and Fourmy, under whose management it again became prosperous and superior to what it had been under their predecessors; its products were in such high estimation that in 1774 it obtained the title of *Manufacture Royale de Nantes*. The original arrêt is given at length by M. B. Fillon (*Art de Terre chez les Poitevins*), and it accords to Joseph Perret and Mathurin Fourmy royal patronage and liberty for the servants to wear royal livery.

Nevers (Nièvre). In the year 1590 the alchemist Gaston de Cleves

dedicated a book to Louis of Gonzaga, Duke of Nevers; in the dedicatory epistle he extols this prince for having brought into his states expert artists and workmen in the arts of glassmaking, pottery, and enamel. The quotation from this scarce book is given by Marryat at some length: "Hinc vitrariæ figulinæ et encausticæ artis artifices egregii jusso tuo accersisti," &c. About this time the name of Scipio Gambyn is found in the parish registers as godfather in 1592; he is there described as "pothier." A relation of his, probably a son or a brother, Julien Gambyn of Faenza, obtained authority to establish a manufactory of fayence at Lyons, but the earliest evidence of one at Nevers is that founded by Domenique Conrade, a gentleman of Savona, a native of Albissola, where the fayence of Savona, well known in Italy, 1560 to 1600, was made; in 1578 he obtained letters of naturalisation from Henri III., and about this time founded his fabrique at Nevers.

In a brévet according privileges to Antoine Conrade at a later period, by Louis XIV. and his mother the Queen Regent, it is stated, "Estant bien informé de son industrie et grande expérience à faire toutes sortes de vaisseaux de faïence, quel science rare et particulière était reservé secrettement de père et fils en la maison Domenique de Conrade."

In July 1602, Domenique Conrade's name first appears on the parish registers with the simple qualification of "Maistre potier demeurant à Nevers." His brothers, Baptiste and Augustin, are frequently mentioned from 1602 to 1613, and were doubtless associated with him.

Antoine Conrade of the second generation appears as "Faïencier de la maison du roi" in 1644. Domenique Conrade of the third generation is styled in the registers of 1650–72 "Maistre faïencier ordinaire de S. M."

Up to 1632 no other potters are spoken of, but in that year Barthélémy Bourcier founded a second manufactory.

In 1652 appeared successively two other fabriques, one by Nicolas Estienne at the "Ecce Homo," and the other by Pierre Custode and Esmé Godin at the sign "de l'Autruche."

From 1632 Pierre Custode is designated "Maistre potier en vaisselle de faïence," and he probably came from Savona with the Conrades, working under their direction until 1652, when he himself became a director.

At the beginning of the eighteenth century, in consequence of the success of the Conrades and Custodes, several other manufactories were started, and in 1743, by *un arrêt de conseil*, the number was restricted to eleven. Upon earnest solicitation in 1760 a twelfth was permitted by royal ordinance, which was in consequence called "La Royale."

The twelve fabriques were as follows:—

1.—1608. Fabrique des Conrades, 12 Rue Saint-Genest, founded by Domenique Conrade; successors, Garilland, Nicholas Hudes, and his widow Champroud.

2.—1652. Fabriques des Custodes, 11 Rue Saint-Genest, first called l'Autruche, founded by Pierre Custode and Esmé Godin, subsequently Enfert alone.

3.—1652. Fabrique l'Ecce Homo, 20 Rue Saint-Genest, founded by Nicolas Estienne, Louis Thonnelier de Mambret, and Jean Chevalier Lestang.

4.—1632. Fabrique, 4 Rue de la Tartre, founded by Barthélémy Bourcier, succeeded by Dumont Champesle and Pierre Moreau.

5.—1760. Fabrique de Bethléem, 6 Rue de la Tartre, Messrs. Prou, Joly, Levesque & Serizier.

6.—1760. Fabrique Halle, 12 Rue de la Tartre.

7.—1749. Fabrique Boizeau Deville, 14 Rue de la Tartre.

8.—1761. Fabrique Ollivier, 26 Rue de la Tartre.

9.—1716. Fabrique Gounot ou Merceret, 1 Rue de la Cathédral.

10.—1725. Fabrique de Prysie de Chazelle ou de Bonnaire, Place Mossé.

11.—1750. Fabrique du Bout-de-Monde, 10 Rue du Croux, by Perrony.

12.—1760. Fabrique la Royale, 13 Rue du Singe, Gautheron and Mottret.

In 1790 these were all in active operation, but shortly after this time, in consequence of the French Revolution and the treaty of commerce between France and England, by which the English potters had the opportunity of pouring in their earthenware at so cheap a rate that the French could not compete with them; added to this, the price of lead and tin, which came principally from England, was raised; all these disadvantages came so quickly upon the fabriques of the south of France that a panic ensued. In 1797 we read that at Nevers six had absolutely suspended their works, and the other six were reduced to half their number of workmen. On page 167 will be found a statement of the principal manufactories of France, which was attached to a petition from the fayenciers to the National Assembly.

Nevers has always been famed for the sand used in the manufacture of fayence. We are told in the *Encyclopédie Méthodique*, Paris, 1783, that Lille in Flanders, Saint-Cenis (Sinceny), Lyons, Nantes, and Rouen all obtained their sand from Nevers.

The fayences of the first epoch have been frequently confounded with Italian maiolica, but a little study will soon show the great points of difference. In the Nevers ware the figures are always yellow, either clear or opaque, on blue ground; the Italian figures are usually painted blue on yellow ground. At Nevers they never employed red or metallic lustre, and the outlines are always traced in manganese violet, never in purple or black; for example, on a plate painted in polychrome, with the four tens of a pack of cards, the clubs and spades are violet, the hearts and diamonds yellow. A particular sign on the monochromes of Nevers is the decoration on the reverse.

During the second epoch the ground was a peculiar lapis-lazuli blue,

like the Persian, called *bleu de Perse*, spotted or painted with white, the vases and jugs being occasionally ornamented with masks and twisted handles (which was also imitated at Delft by an artist signing A. P. W.)

The Chinese patterns are in light blue *en camaieu* on white, sometimes intermixed with a sort of brown lilac.

Those of the other periods, in the style of Rouen and Moustiers and the Saxon style, are well known; some also of the latter time have verses and inscriptions of a popular character, and revolutionary sentences, such as the following:—

"Aimons nous tous comme frères, 1793."
"Ah! ça ira." "La Liberté, 1791."
"Au bon laboureur François Simonin, l'an 4 de la liberté."
"Le malheur nous réunit" (a noble and a priest shaking hands).
"Aux mânes de Mirabeau, la patrie reconnaissante, 1790."
"Le serment civique." "Vivre libre ou mourir."
"Je jure de maintenir de tout mon pouvoir la constitution."
"Dansons la carmagnole, vive la carmagnole, 1793."
"Vive le roi citoyen!" "Le lis ramenent la paix."
"Bourrons les aristocrates." "Indivisibilité de la République."
"Guerre aux tyrans et paix aux chaumières."

[The above are in the collection of M. Champfleury.]

"La Nation, la loi." "Vive la Constitution."
"Mirabeau n'est plus" (written on a tomb).
"Fraternité, egalité ou la mort."
"Vive la joye, la paix est faite."

There is a large punch-bowl or saladier, dated Nevers, 14th February 1758, decorated in polychrome, which is particularly rich with verses; the subject is "L'Arbre d'Amour"—six women at the foot of a tree, upon which are perched nine men, and on the top a cupid, "le trompeur." Recently in the collection of Mr. C. W. Reynolds.

The classification of Nevers fayence by M. du Broc de Segange is here given; each epoch comprehends three divisions—*polychrome, camaieu* (in monochrome), and *sculpture émaillées*:—

1st Epoch,	1600 to 1660.	Tradition italienne.
2nd Epoch,	1650 to 1750.	Goût chinois et japonais.
	1630 to 1700.	Goût persan.
	1640 to 1789.	Goût franco-nivernais.
3rd Epoch,	1700 to 1789.	Tradition de Rouen.
	1730 to 1789.	Tradition de Moustiers.
4th Epoch,	1770 to 1789.	Goût de Saxe.
5th Epoch,	1789.	Decadence de l'art.

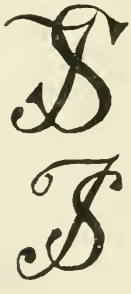
M. du Broc de Segange, director of the Nevers Museum, in his

book *La Faïence et les Faïenciers de Nevers*, Nevers, 1863, has thoroughly sifted all the available documents which could throw light on the early history of Nevers fayence. He has searched the parochial registers, and has thus been enabled to fix certain dates on the earliest specimens; he gives, in fact, a genealogical tree of every potter who has lived at Nevers, his date of birth, marriage, and decease. This work is illustrated with coloured engravings of the most celebrated specimens in the Nevers Museum, which collection already numbers more than five hundred pieces.

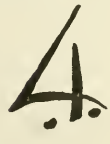
In the Musée de Cluny are two very fine ewers of the seventeenth century, with hunting and mythological subjects, Nos. 2147 and 2148; a ewer and basin, with the Triumph of Amphitrite, 2149 and 2150; also a very fine plate, 1235. At the South Kensington Museum, a pilgrim's bottle of the first epoch, subject Apollo and Daphne, and a Bacchanalian scene, in polychrome on a blue ground, cost £15, 4s. 6d.; and another bottle, with *bleu de Perse* glaze, enriched with white enamel flowers, £9.

A pair of very large Nevers ware pilgrims' bottles, with flowers and foliage in white, on metal plinths, 16½ inches high, in the Bernal Collection, was purchased by the Earl of Craven for £53, 6s.

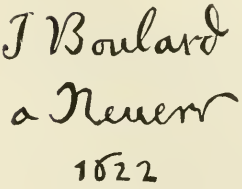
NEVERS. This mark occurs on a plate, painted in blue, Chinese style, in the Nevers Museum, of the end of the seventeenth or beginning of the eighteenth century. M. du Broc de Segange attributes it to Nicolas Viode.



NEVERS. These marks were attributed by Brongniart to Senlis, but M. du Broc de Segange has rectified the meaning, and states them to be the monogram of Jacques Seigne, a celebrated faïencier of the eighteenth century. A mug, in form of a crown, with border of the vine painted in blue, is in the Sèvres Museum, and another in that of Cluny.

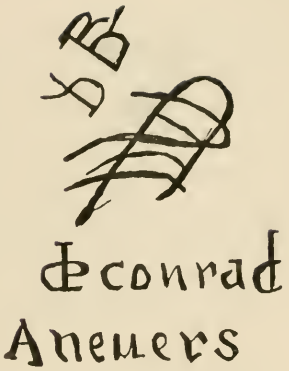


NEVERS. This mark is on a compotier, blue and orange; given by M. Brongniart.

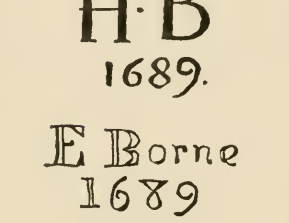


NEVERS. This name of J. Boulard is on a statuette of the Virgin and Child, of fayence, painted in colours; at the bottom, in front, is written F. SIMON LEFEBVRE, and on the back the potter's name, who was a contemporary of the Conrades. In the possession of M. B. Fillon.

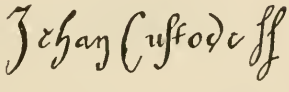
NEVERS. Domenique Conrade, the third of the name; from 1650 to 1672. He is styled in the parish register "Maistre Faïencier Ordinaire de S. M. le Roi." This signature is on a plate in the Sèvres Museum, painted in blue figures, with birds, figures, stags, &c.; in the centre a man on horseback riding over a bridge.



NEVERS. The initials of Henri Borne, on the back of a figure of St. Henry, 21¼ inches high; the companion statuette of St. Etienne, dedicated to his wife, is inscribed "E. Borne, 1689."

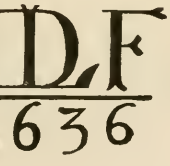


NEVERS. Jehan Custode, of the first epoch, 1602 to 1660, who painted at the age of twelve. On pieces in the Collection of M. André Pottier.

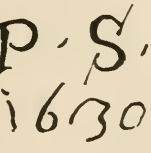


NEVERS. Jacques Bourdu, first epoch, 1602 to 1660. So attributed by M. du Broc de Segange.

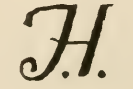
NEVERS. Denis Lefebvre, 1636. So attributed by the same author, who has a specimen in his Collection.



NEVERS. This mark is in white, in the centre of a *bleu de Perse* plate, painted with white scrolls and leaves. In the possession of Mr. A. W. Franks.



NEVERS. On a fayence jug, white ground, with small yellow and green flowers, blue striped handle. Seventeenth century.



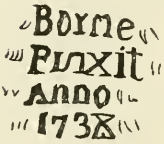
Nevers. On a large plate, with ancient blue decoration and coarsely designed figures of a female draped figure, a countryman and his ass, a man on horseback, &c., is found this mark of three mullets (*trois molettes d'éperon*) or spur rowels, which are found on the shield of arms of the Conrades. The name of *Haly* is met with on plates painted in bouquets, having also olives, eggs, and fruit in relief, probably the work of Philippe Haly, son of the turner François Haly. The name of "F. Haly, 1734," is found on an equestrian figure of St. Hubert in the Museum at Varzy.

Claude Bigourat 1764.

Nevers. Claude Bigourat and Jeanne Bigourat. Both occur on a bénitier, painted in blue *camaieu*, with their patron saints. Collection of M. du Broc de Segange.

F. R. 1734.

Nevers. The signature of François Rodrigue (*dit* Duplessis) on a bénitier in blue *camaieu*, of the Virgin and Child. Collection of M. du Broc de Segange.



Nevers. Borne. On a dish with the Four Seasons.

Nevers. At the present day there is still one manufactory of great commercial importance at Nevers, that of M. H. Signoret, a manufacturer of pavements, encrusted tiles, garden ornaments, medallions, balustrades, flower-pots, bouquet-holders, decorated with deep blue on white ground, &c.

Marzy, near Nevers (Nièvre). About the year 1850, M. Tite Henri Ristori, an Italian sculptor, founded a manufactory of fayence; the paste is almost of eggshell lightness and substance, and the vessels are very elegant in form and beautifully painted. At the Paris Exhibition the ware was much admired, and he obtained a first-class medal in 1856. In the South Kensington Museum are ten pieces, bought at that time for £16 and £8; the others at less price.

A ROUEN 1542.

Rouen (Seine-Inférieure). There was an establishment for the manufacture of pottery at Rouen early in the sixteenth century, which was evidently in great prosperity in 1542. There are two remarkable pictures, which now decorate the walls of the conservatory at the mansion of H. R. H.

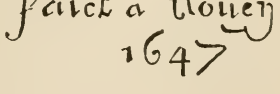
the Duc d'Aumale, Orleans House, Twickenham; they formerly formed part of the pavement of the Château d'Ecouen, bearing the arms of Montmorency. These pictures are formed of a number of tiles placed in juxtaposition, representing the stories of Marcus Curtius and Mutius Scævola, and on them is written "A Rouen, 1542;" they each measure 5 feet 3 inches high by 6 feet 4 inches long.

M. E. Gosselin (*Glanes Historiques Normandes: les Potiers, Briquetiers, Tuilliers et Emailleurs de Terre de Rouen, XVième et XVIième Siècles*, Rouen, 1869) quotes several documents, wherein is named a certain Masseot Abaquesne who is styled "esmailleur en terre." Masseot or Masso was at that time a sort of nickname for Thomas. In one of these acts, dated May 1545, Masso Abaquesne, "esmailleur en terre," treats with an apothecary of Rouen to supply him with enamelled earthen utensils necessary for the "estat d'apothicairerie;" the order is for 346 dozen pots of all sorts, and as the potter is interdicted from supplying any other person during the delivery and for six weeks after, it is probable the apothecary purchased them for sale.

The next important document is of March 1548. It is the receipt for "cent escus d'or soleil" remitted to "Masseot Abaquesne, esmailleur en terre, demeurant en la paroisse Notre Dame de Sotteville-lez-Rouen, par un notaire royal, au compte de hault et puissant Seigneur Messire le Connestable, grand maistre de France, pour certain nombre de carreaux de terre esmaillée que le dit Abaquesne s'estoit soumis et obligé à faire au dit Sieur Connestable." The receipt is signed by Masso Abaquesne, by his wife Marion Durand (a cross), and their son Laurent.

In 1564, Masso Abaquesne being dead, his widow, Marion Durand, treats in her own name with the Abbé of a monastery in Normandy "pour la fourniture de quatre milliers de carreaux émaillés de couleurs d'azur, blanc, jaulne et vert, bon, loyal et marchand; suivant un patron paraphé et signé, au prix de trente six livres le mille."

In 1543 there is an act of the placement of an apprentice with Masseot Abaquesne, qualifié de bourgeois et de marchand, moyennant la nourriture et le logement, en plus d'une somme de vingt quatre livres tournois. From this period until the middle of the seventeenth century no notices of the Rouen fayence have been discovered. The descriptions of pottery are very varied, and there were many establishments; among them we find a grant of privilege for fifty years accorded to Nicolas Poirel, Sieur de Grandval, in 1646. The mark in the margin, "faict a Rouen, 1647," is attributed to him. It is on a circular plate in blue *camaieu;* in the centre is a female centaur, and a border of four octagonal medallions and flowers, in the Persian style (Collection Gouellain at Rouen). It is found also on a vase in the Collection of M. Pottier, of the same city.



The fayence of Poirel de Grandval was in imitation of Delft, and he brought his workmen from thence. Another grant of privilege was given to Edmé or Esmon Poterat of St. Sever, Sieur de St. Etienne, in 1673. According to a deed recently discovered by M. Pottier, he died in 1687, and was succeeded by his son, Louis Poterat, who had carried on a rival establishment at Rouen.

Decrees were also granted to Le Vavasseur, Pavie, Malétra, Dionis, Lecoq de Villeray, Picquet de la Houssiette, and De Barc de la Croizille. Gournay, in his *Almanach Général du Commerce*, mentions Belanger, Dubois, Flandrin, Hugue, Valette, Dumont, Jourdain, La Houssiette, and Vavasseur; in the English style, M. Sturgeon. In none of these, however, do we find *Dieu* or *Gardin*, whose names appear on the ware.

The fabriques which have imitated more or less the Rouen style are Lille, Paris, Sinceny, Marans, Nantes, Moustiers, and Nevers, which are in some instances very difficult to distinguish.

The following list of potters is taken from the notes of the late M. André Pottier, published by his executors.

RUE D'ELBEUF.

Edmé or Esmon Poterat, 1644; remplacé par M. de Villeray en 1722; puis Dionis en 1740.
Charles Thomas Antoine Mouchard, 1749.
Pierre Dumont, 1774.
Guillaume Heugue, 1774, associé à sa mère en 1775.
Michel Antoine Guillaume Heugue.
Seraphine Heugue.
Hubert Le Tellier, 1781.
Louis Jean Baptiste Picquet de la Houssiette, 1788.
Pierre Charles Le Page, 1798.
Guillaume Tharel, 1798.
Anne Jeanne Le Boullenger.
Nicholas L'Homme.

RUE DU PRE.

Louis Poterat, Sieur de St. Etienne, 1675.
Madelaine de Laval, veuve de St. Etienne, 1710.
Jean Bertin, 1720; Veuve Huet Bertin, 1740.
Nicolas Fouquay, 1720; successeur Girard de Raincourt, 1742.
Guillaume François Heugue, 1720, se transporte Rue St. Julien.
Michel Mathieu Vallet, père et fils; Mathieu Vallet; Mathieu Amable Vallet; Pierre Alphonse Vallet, 1756.
Jean Baptiste François Augustin Heugue, 1774.
Marie Adelaide Julie Heugue, 1788.
Pierre Paul Jourdain, 1788.
Claude Legrip, 1798.

RUE TOUS-VENTS.

Jean Guillibaud, 1720; Veuve Louë Guillibaud, 1740.
Jacques Nicolas Levavasseur, 1743; veuve, 1755.
Marie Thomas Philémon Levavasseur.
Amadée Lambert and Adrien Heugue.

RUE ST. SEVER.

Cauchois, 1712; André Pottier, successeur.
Jacques Nicolas de le Mettarie, 1719.
Pierre Jacques de la Mettarie.
Pierre Paul Caussy, 1720.
Pierre Guillaume Abraham Heugue, 1722.
Faupoint, 1722; Carré, 1722.
Jean Baptiste Antoine Flandrin, 1740.
Pierre Mouchard, 1746; associé en 1757 à Debarc de la Croisille; Gabriel Sas, successeur.
Jean Baptiste François Heugue, 1774.
Charles Framboisier et Veuve Framboisier, 1774.
Jean Nicolas Bellenger fils; Louis Cornu.
Jacques Charles Noël Dubois; Charles Guillaume Dubois.
Jean Baptiste Dupray; Jean Mathieu Vallet.

RUE ST. JULIEN.

Pinon, 1722; Maugard or Maugras, 1722.
Guillaume François Heugue, 1740, venant Rue du Pré.
François Henri Heugue, François Philippe Heugue.
Nicolas Louis François Macarel, 1740.
Pierre Michel Macarel, 1749.
Nicolas Roch Macarel, 1774.
Pierre Nicolas Robert Macarel.
Nicolas Maletra, 1740; Veuve Maletra, 1749.
Robert Thomas Pavie, 1754, mort en 1777.
William Sturgeon, 1770.

This list is far from being complete; among others we may note:—Gabriel Fossé, established in 1739, succeeded by his widow. Bréard, about 1720. A decree of 7th July 1781 authorises Messrs. Macnemara, William Sturgeon, Simon de Suzay and Letellier to establish a *manufacture royale*. Specimens were made in 1783, but the opposition of other manufacturers stopped the enterprise. The number of fabriques was limited to eighteen; some of these had three kilns, so that the quantity produced need not be wondered at. Pierre Chapelle, whose pieces are hereafter mentioned, were signed in 1725, and made at the fabrique of Madame de Villeray; these are perhaps the finest known; he died in 1760, at the age of seventy-five. He had a brother, a son, and a nephew, who also painted on fayence. Claude Borne, 1736 to 1757; and many others.

We are inclined to think there was really no special mark of this fabrique. There was no rival and no competitor which would make it necessary to have a distinctive sign. It is true the fleur-de-lis was occasionally used, but the pieces so marked form the exception, and the monograms so frequently found on the Rouen ware are probably those of painters.

At the commencement of the eighteenth century, especially during the epoch of a keramic painter named Guillebaud, about 1730, the Chinese style pervaded all the Rouen fayence, but it was transformed or travestied, and possessed a special physiognomy; the subjects were landscapes and buildings, with figures, fantastic birds, dragons, and marine animals, in blue, yellow, green, and red, bordered with the square Chinese ornaments. Mr. Jules Greslou places this (*sans grand certitude*) as the mark of M. Guillebaud; it is on a *porte huilier*, covered in floral arabesques in red and blue, finely painted.

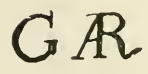
Brument 1699.

A bowl, which has descended by inheritance to a family named Le Brument, of Rouen, has this signature; it is ornamented with designs of cartouches, scrolls, and leaves.

When Louis XIV. sent his silver plate to the Mint to assist in defraying the expenses of the war, he had a service made at Rouen, which bears the mark of the fleur-de-lis.

Another mark of a fleur-de-lis, quoted by M. Jacquemart.

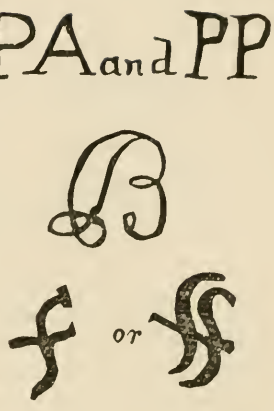
These pieces were made in the forms of birds and animals, such as were served at table, as pheasants, hares, ducks, &c. Mr. H. G. Bohn has one specimen, of a turkey, marked as in the margin, with two batons crossed beneath.



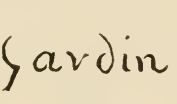
The mark of M. Guillebaud about 1730, decoration *à la corne*—Guillebaud à Rouen.

The paste of the Rouen fayence is heavier and thicker than that of Delft, but the designs and ornaments are full of taste, decorated in blue *camaieu* and in polychrome, some in the Nevers style, of white on blue ground, but of paler

colour. It is the most artistic of all French fayences, by reason of the national character of its decorations; the pieces were often of large size, as fountains, vases, &c. There are many fine specimens in the Museum at Sèvres, some painted with arabesques and armorial escutcheons. There are four splendid terminal busts of the Seasons in Hamilton Palace, the *chefs d'œuvre* of Vavasseur, potter of Rouen. The finest collections are those of M. Leveel of Paris, recently purchased for the Museum of the Hôtel de Cluny; and that of M. Pottier of Rouen. The letters on the ware are very numerous; some of them are given in the margin. In the Collection of M. Edouard Pascal are the following:—D V : P P : B B : P D : M D : D : L D : L : A D : H V : D Z : G : F D, &c. A salad-bowl in the same Collection has the name of "Nicolas Gardin, 1759."



The mark of Nicolas Gardin about 1760, on a plate painted with trophies of torch, arrows and quiver, called fayence *au carquois*, scrolls on the border. Two fine polychrome plates, 20 inches diameter, in the Dejean Collection, Paris, for which he paid £60, painted with Judith and Holofernes, and Christ and the Woman of Samaria, have the signature of the potter *Leleu*. This mark is on a large octagonal plate, painted in red and blue border of arabesques; in the centre a basket of flowers.



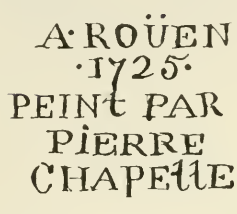
Rouen. On an earthenware tureen with a group of dead game in relief on the cover, but of inferior quality to the Rouen fayence generally; in the South Kensington Museum. There is also a Rouen fayence ewer, painted with "St. Jeanne" and a landscape, dated 1737.

In the petition of the *faïenciers* to the National Assembly in 1790 (see p. 167) there were sixteen fabriques of various kinds of fayence in active operation, being more than was allowed in any other city in France,—there being at Paris, 14; at Nevers, 12; at Marseilles, 11; Bordeaux, 6; Moustiers, 5.

There are some specimens of modern Rouen fayence in the Sèvres Museum, from M. Letellier in 1809, M. de la Metterie in 1823, and M. Amadée Lambert in 1827; but we do not know when or by whom these establishments were founded.

There is a very fine specimen of Rouen ware of the beginning of the eighteenth century—a bust of Flora, on a long pedestal, the drapery

and pedestal diapered with flowers and arabesques, height 7 ft. 3 in., presented by the late Duke of Hamilton to the Kensington Museum.



This mark, within a wreath, is on a celestial globe, with the constellations in colours, supported on a pedestal, cherubs' heads on the four angles, and between the four elements. The companion is the terrestrial globe, similar, but with the Four Seasons on the pedestal, and stand of four lions' heads and shoulders; about 4 feet high. These very fine spheres were exhibited in Paris at the Exposition of 1867, painted by Pierre Chapelle in the fabrique of Madame de Villeray, Faubourg St. Sever at Rouen, and they decorated the vestibule of the Château de Choisy-le-Roi.

Niderviller (Meurthe). Established about 1760 by Jean Louis, Baron de Beyerlé. The pottery is in the German style, in consequence of German potters being employed, and is remarkable for the richness and delicacy of its decoration; it is most frequently painted with flowers in bouquets and garlands. The buildings were constructed after his own plans, and being a good chemist, he brought the wares to great perfection. He was associated with a German named Anstatt or Anstette, and no expense was spared to ensure success; the fine fayence figures and groups are well modelled. About 1780, four years before his death, the estate was purchased by General Count Custine, and carried on by him, under the direction of M. Lanfray, principally in the manufacture of porcelain.

It is probable that Custine became proprietor before this date, for a plate with the date 1774 bears the mark of two C's crossed, and in front the same monogram surrounded by palm branches, with the motto "Fais ce que tu dois, advienne ce qui pourra," evidently made for his own use. In the Collection of M. Meusnier.

The following document, quoted by M. A. Jacquemart (*Merveilles, &c.*, part iii. p. 78), seems to disprove the assertion of its German origin, the names being rather of a French character.

Etat Exact de Tous les Exempts de la Subvention qui sont actuellement dans ce Lieu de Niderviller, leurs Noms et Surnoms, et cela pour l'Année 1759.

Le Sieur François Anstette, controlleur de la manufacture, gagne environ trente sols par jour.

Le Sieur Jean Baptiste Malnat, directeur de la même manufacture, a cinq cens livres par an de gage.

Michel Martin, peintre, gagne environ vingt sols par jour.

Pierre Anstette, peintre, gagne environ vingt quatre sols par jour.

Joseph Secger, peintre, gagne environ vingt sols par jour.

Fréderic Adolph Tiebauld, garçon peintre, gagne environ vingt quatre sols par jour.

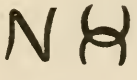
Martin Schettler, garçon peintre, gagne environ quinze sols par jour.
Augustin Herman, garçon peintre, „ „ vingt „ „
Daniel Koope, garçon peintre, „ „ douze „ „
Michel Anstette, garçon peintre, „ „ vingt quatre sols par jour.
Jean Pierre Raquette, „ „ dix huit „ „
Nicolas Lutze, garçon peintre, „ „ vingt „ „
Deroy, garçon mouleur, „ „ vingt „ „
Charles Lemire, garçon sculteur, „ „ vingtquatre „ „
Jean Thalbotier, garçon peintre, „ „ vingt „ „
Philip Arnold, garçon sculteur, „ „ vingt „ „
Signed by the Mayor, Syndic, and échevin at Nidervillers, 1759.

The sculptor Charles Sauvade *dit* Lemire, from the fabrique of Lunéville, was the author of those charming statuettes to which Nidervillers owes so much of its reputation. This artist had, during more than twenty years, the artistic direction of the fabrique. At first he was employed in the manufacture of fayence, and modelled some of those graceful figures which Cyflé had brought into fashion; he also made them in porcelain. Lemire remained at Nidervillers until 1806 or 1808.

NIDERVILLER. The monogram of M. de Beyerlet of Niderviller or Niderville.

NIDERVILLER. General Custine succeeded Beyerlet. This mark was the first used under his direction.

NIDERVILLER. Another mark of General Custine, on fine fayence as well as on porcelain,—the two C's with or without a count's coronet: used about 1792; he was beheaded in 1793. The two C's are also found on the German porcelain of Louisberg, but surmounted by an Imperial crown with a cross at its apex. There are several specimens in the Sèvres Museum; and on jugs of white fayence with coloured designs.



NIDERVILLER. On an oval fayence dish painted with flowers, rococo border of yellow, blue, and lake, green leaves; marked in blue *au grand feu*.

BESANÇON (Doubs). M. Bulliard, fabricant, sent some services in 1809 to the Sèvres Museum of ordinary white and brown fayence.

D'ANNET (Château). Italian school; fine fayence. M. Brongniart gives this mark from an enamelled tile for pavements or walls, in the Sèvres Museum, from the Château d'Annet. Sixteenth century.

Lunéville (Meurthe). Established 1731. The most ancient fabrique of fayence was that established in one of the faubourgs at Willer by Jacques Chambrette towards the end of the reign of Leopold, to whom the Duke François III. accorded privileges by letters patent on the 10th of April and 14th June 1731. The proprietorship passed into the hands of Gabriel Chambrette, his son, and Charles Loyal, his son-in-law, as shown by the letters patent of the 17th of August 1758. These documents speak of them as being directors of the manufactory at Willer for making ordinary fayence and *terre de pipe*, and accord to it the title of the Royal Manufactory or *Manufacture Stanislas*. In 1778 it was sold to Messrs. Keller & Guérin; they made fayence of blue decoration like Nevers, and rose and green like that of old Strasbourg; it is still carried on by the grandson of M. Keller. Schneider was a celebrated potter who worked at Lunéville. Large figures of lions, dogs, and other animals, sometimes of the natural size; pierced fruit baskets, like the German, &c., were made here in the eighteenth century. The name of the town is frequently printed at length, as on two large dogs in the Musée de Cluny. In 1790 there were three fabriques in active operation.

K. & G.
LUNEVILLE.

Blois. There was a manufactory of fayence here in the seventeenth and eighteenth centuries. M. Ulysse Besnard, director of the Blois Museum, informs us that it was of a superior quality, with pure white stanniferous glaze, decorated with enamel colours, equal to the most successful productions of Nevers and Rouen; some specimens are signed Lebarquet.

LEBARQUET.

This mark, of recent date, occurs on each of a pair of candlesticks, painted with scrolls, masks, mermen, &c., in purple, orange, and green, in the South Kensington Museum; it is engraved in the *Keramic Gallery*, fig. 103; the numerals refer to the date, 1866.

Blois. Maiolica, decorated with arabesques in the style of the sixteenth century, and crest in centre of a dog, and a crown above a fleur-de-lis; well painted on yellow ground.

Nancy. On the 11th January 1774, the Sieur Nicolas Lelong was authorised to establish a fayence manufactory in the Faubourg de Saint-Pierre. This decree, dated 24th April 1774, was not the only one granted; for the *biscuit de Nancy* is frequently referred to.

Rambervillers (Vosges). This fayence manufactory is spoken of by Gournay, and is also in the list of 1791 : "Ses faïences tiennent le feu, elles ont une blancheur et une beauté qui approchent de l'émail; on les orne de peintures fines." Carried on by M. Gerard.

Arbois (Jura), Franche-Comté. A manufactory of fayence existed here early in the eighteenth century. In the Sèvres Keramic Museum there is a bowl with two flat handles, rudely painted with a cock, inscribed Joseph Laurent d'Arbois, 1746. The *Almanach de Gournay* in 1788 speaks of a fabrique here directed by a potter named Giroulet.

Bellevue, near Toul (Meurthe). A person named Lefrançois first established a manufacture of fayence here in 1758. On the 1st May 1771, he disposed of it to Charles Bayard and Francis Boyer, who by an arrêt of Council of 13th April 1773 were thereby authorised to carry it on; of which the following is an extract: "Sur la requête présentée au Roy, etc. . . . par Charles Bayard, ci-devant directeur de la manufacture royale de fayance et de terre de pipe à Lunéville, et François Boyer, artiste dans le genre de fayancerie, Sa Majesté a autorisée l'établissement formé à Bellevue, ban de Toul, généralité de Metz, d'une manufacture de fayance et terre de pipe fine et commune, et leur a permis de continuer à y fabriquer, vendre, &c., pendant quinze ans," &c. Three months later another arrêt extended their privileges and permitted them to use the title of *Manufacture Royale de Bellevue*. Cyflé and other celebrated artists furnished some charming models; subsequently François Boyer was sole proprietor, and carried it on until 1806, when he was succeeded by M. Georges Aubry.

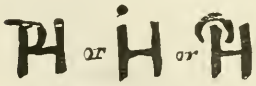
Toul (Meurthe). A manufacture, we are informed by the *Almanach de Gournay*, was carried on here in 1788 by MM. Bayard, père et fils. It is therefore probable that Charles Bayard quitted Bellevue about that time. The objects produced here in fayence and *terre de pipe* are therein much extolled: groups, figures, busts, vases painted and gilt, medallions, &c., after the designs of the great masters.

Strasbourg (Bas-Rhin). The name of Hannong or Hanung has been associated with this important fabrique from its commencement to its close. The first potter of this name was a maker of stoves of green enamel, ornamented with subjects in relief, like those of Nuremberg. Towards 1709, Charles François Hannong created in the Rue du Foulon a manufactory of pipes; ten years later, a German fugitive, Jean-Henri Wackenfeld, came to Strasbourg and tried without success to found a porcelain manufactory. Charles Hannong, taking advantage of this circumstance, took Wackenfeld into his service in September 1721, and being well versed not only in the process of porcelain but also of fayence, this association proved successful in developing both.

In 1724, the works not being sufficiently large for the increasing business, a second fabrique was taken at Haguenau in the same depart-

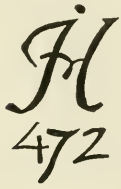
ment. Charles Hannong being advanced in years, remitted the two manufactories into the hands of his two sons, Paul Antoine and Balthasar, who had long been associated with him, on payment of a certain annuity, by an agreement dated 22nd September 1732. The old man died 19th April 1739, ætatis seventy. In 1737, Balthasar, having dissolved partnership with his brother, took for his share the establishment at Haguenau, leaving Paul Antoine alone at Strasbourg. The latter continned perfecting his productions, which had a very extensive sale. In 1744 Paul had discovered the art of applying gold to his fine white enamel, and profited by the occasion of a visit of Louis XV. to Strasbourg to present him the first specimens.

This prosperity was not destined to last long, for Paul Hannong's successful attempts to make porcelain aroused the jealousy of the Royal fabrique, and in February 1754 a decree was issued prohibiting the manufacture and sale of porcelain in France, and he was compelled to remove to Frankenthal in the Palatinate. Pierre Antoine, one of the sons of Paul, took the fayence works at Strasbourg on the death of his father in 1760, and the eldest son, Joseph Adam, inherited those at Frankenthal. Paul Adam Hannong died at Strasbourg, 31st May 1760, in the sixtieth year of his age; he was twice married, and had fifteen children. The two sons here named were his successors in the fabriques of Strasbourg and Haguenau. Not being a man of business like his father, and entering into speculations, Pierre Antoine sold to Sèvres the secret of making hard porcelain, and abandoned the direction of his works to the Widow Löwenfinck, and subsequently ceded them to his brother Joseph; and when the decree of 1766 permitted the fabrication of porcelain decorated in blue or *camaieu*, he made that and fayence simultaneously. Eventually difficulties arose relating to the payment of dues to the Receiver-General of the Bishopric of Strasbourg for funds advanced to the potter, which caused his ruin. The Prince-Bishop seized and sold the works, after having imprisoned the debtor, and, notwithstanding his strenuous efforts to re-establish his credit and his reputation, the unfortunate Joseph Hannong was obliged to fly into Germany, where he died. Thus the kilns of Strasbourg ceased work altogether in 1780. (*Tainturier.*)



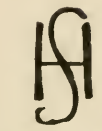
STRASBOURG.

The ware is generally decorated with flowers in red, rose-colour, and green; a clock-case, in the Leveel Collection, Paris, has the name of the town at length.



Strasbourg. Joseph Hanung. This monogram is on a pair of fayence bottle-stands (*porte huiliers*) in Captain Langford's Collection.

STRASBOURG. Hanung. On the figure of a bagpiper, of coarse white ware, artistically modelled; the mark is in pale blue. In the possession of the Rev. R. Waldo Sibthorpe.



STRASBOURG. This mark in blue is found upon the early pottery. Hanung's father was a tobacco-pipe maker.

The marks of the Hanungs are frequently accompanied by a number, and sometimes a letter indicating the pattern, to enable the merchants to give their orders to the manufacturers without making any mistake; a plan also adopted at Delft in many fabriques.

STRASBOURG. This monogram of Joseph Hanung is on a fine plate, with designs in blue, green, and yellow, somewhat similar to the fayence of Marseilles or Moustiers; marked in blue under the glaze.

The fayence of Strasbourg has been imitated in the South of France, especially at Marseilles. They are much alike, and frequently without marks, but may be known by this peculiarity: the fayence of Strasbourg has quite a plain surface where the colours have been laid on, whilst that of Marseilles has nearly always the colours in slight relief, and may be known by passing the hand over the decorated portions. German workmen were employed.

HAGUENAU. Established in 1724 by Charles Hannong, and continued by his son Balthasar in 1737. Paul Antoine Hannong subsequently had the works, and in 1752 he engaged the services of a certain H. E. V. Lowenfinck. On the death of Paul in 1760, the establishment became the property of Pierre Antoine Hannong, who took as a partner Xavier Hallez; it was eventually ceded to the Widow Anstett, and in 1786 the firm was Anstett fils, Barth & Vollet. It is now difficult, if not impossible, to separate the marks of Strasbourg and Haguenau, as the same marks were probably used at both.

VAUCOULEURS (Meuse). This fabrique was founded by Sieur Girault de Berinqueville by an order of council, December 16, 1738. The products were a very fine and well-worked fayence, richly decorated in the Chinese style of Strasbourg, with rock-work and flowers. There were some *pot-pourri* vases at the Paris Exposition, surmounted by flowers in relief and handles formed of groups of flowers. This fabrique is mentioned in the list of fayenciers in 1790 (p. 167).

MONTIGNY (Meuse), near Vaucouleurs. Two fabriques are alluded to in the letters patent of January 1743, which were registered in 1745, Mansuy-Pierrot and François Cartier, quoted at length in M. Jacque-

mart's *Merveilles, &c.*, part iii. p. 88. Neither the marks nor the products are known.

Les Islettes (Meuse). This establishment, probably of still earlier date, was in 1737 under the direction of a M. Bernard, at which time Joseph Le Cerf, a painter of renown, decorated the ware; he afterwards went to Sinceny. We are not able to identify its earlier products. At the Paris Exposition some pretty specimens of recent work were exhibited by M. Maze Sencier.

Moustiers (Basses-Alpes), Midi. Fine fayence, 1686 to 1800. We have no record of the origin of this important fabrique; but a manuscript read before the Academy of Marseilles in 1792, now preserved in the library of that city, gives us an insight to its history. It informs us that the fabrication of fayence in Provence commenced at Moustiers, and that the Spanish Government, wishing to improve their own manufacture, and knowing the importance of that already existing in Provence, the Comte d'Arenda, then Minister (1775 to 1784), engaged workmen from Moustiers and Marseilles to go to Denia, where, having expended a great deal of money in re-establishing the pottery and in making experiments to improve the colours, especially the blue, hitherto only known in France, it proved unsuccessful and was abandoned. One of the artists, of the name of Olery, returned to Moustiers and established himself there, where Clerissy had already made beautiful fayence, and was making a rapid fortune. With the knowledge he had acquired in the employment of colours and by introducing new forms, he soon surpassed Clerissy; but not being prudent, economical, or rich, his secrets became known, and he sank into mediocrity.

It is only within a few years that the fayence of Moustiers has become known to amateurs, and M. Brongniart makes no mention of it in his Treatise on Pottery in 1844. It has been indiscriminately attributed to Rouen or Marseilles, and by some even to St. Cloud, but the researches of M. Riocreux of Sèvres, Messrs. Jacquemart and Le Blant, Dr. Bondil of Moustiers, M. Davillier, and others, have thrown considerable light upon its early history. According to M. Davillier, in the archives of Moustiers the name of Pierre Clerissy occurs in 1677 and 1685, without any mention of his profession, but in the year 1686 is found the baptism of Anne, daughter of Pierre Clerissy, "maitre fayansier." This is the earliest record of a manufactory here. In subsequent registers he is called "marchand faiencier," and on the 25th of August 1728 his death is recorded at the age of seventy-six. About the year 1686, therefore, at the age of thirty-four, he probably founded this manufactory, which he directed for forty-two years. A second Pierre Clerissy, son or nephew of the first, born in 1704, having made a large fortune in the same business, was in 1743 ennobled by Louis XIV., under the title of Baron or Comte de Trévans. He

associated himself with Joseph Fouqué, to whom the fabrique was eventually ceded between the years 1740 and 1750, and it has been continued uninterruptedly by members of the same family until 1850.

In the same archives for the year 1727, a certain Pol or Paul Roux is mentioned as "maitre faïencier" of this town; and in the year 1745 is the entry of the death of Marie, daughter of Joseph Olery, "maitre fabriquant en fayence."

We have, therefore, evidence of at least three manufactories of fayence existing in 1745. From the middle of the eighteenth century other fabricants, prompted by the prosperity of Clerissy, Olery, and Roux, came to establish themselves at Moustiers. In 1756 we are informed there were seven or eight, and in 1789, according to Dr. Bondil, these were increased to eleven: their names were Achard, Berbiguier et Féraud, Bondil père et fils, Combon et Antelmy, Ferrat frères, Fouqué père et fils, Guichard, Laugier et Chaix, Mille, Pelloquin et Berge, Yccard et Féraud.

M. l'Abbé Féraud, in a letter to M. Davillier, mentions also the Brothers Thion as possessing a very fine fabrique, and he adds that the Fouques were the last who attempted to revive the manufacture of painted fayence. M. Fouqué, a descendant of the above, speaks also of another faïencier named Barbaroux.

The products of the Moustiers fabricants may be divided into three periods:—

1st Epoch. Towards the end of the seventeenth century; the subjects are hunting scenes, after Tempesta, Frans Floris, &c., painted in blue *en camaieu*, escutcheons of arms, champêtre scenes, and figures in the costume of Louis XIV., mythological and biblical subjects, with arabesque borders of the same colour. The outlines are sometimes lightly indicated in violet of manganese. These early specimens of Pierre Clerissy have no marks or signatures.

2nd Epoch. From the commencement of the eighteenth century to about 1745. The specimens of this period are better known to amateurs, and not so rare; they are also decorated in blue *camaieu* in the style of Jean Bérain and André Charles Boulle, with highly finished and graceful interlaced patterns, amongst which are cupids, satyrs, and nymphs, terminal figures, garlands of flowers, masks, &c., and canopies resting upon consoles or brackets, from which hang drapery, bordered or framed with foliage, and hatched spaces, mythological personages, vases of flowers, fountains, and other designs being frequently introduced: the centre subjects are classical or champêtre figures in costume of the time, sometimes coats of arms. Some of the fayence of this period is painted in cobalt blue in the Chinese style, which M. le Baron Davillier attributes to Pol Roux, and refers to a similar plate in the Sèvres Collection bearing the arms of *le grand Colbert*. The former he assigns to Clerissy. None

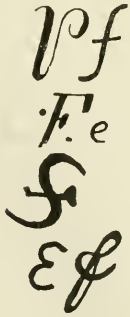
of these bear the mark of the potter, but a few have the initials of the decorator.

3rd Epoch. From 1745 to 1789 the fayence is mostly painted in polychrome; some specimens are found in blue *camaieu*, but they are exceptions, and seldom in the Bérain style of arabesques; the colours are blue (which prevails), brown, yellow, green, and violet; on some, which are rarely met with, a red is introduced which sinks into the enamel in a furrow. The decorations on this ware are garlands of flowers, fruit, and foliage, finely painted, sometimes with mythological subjects, medallions enclosing cupids, busts of gods and goddesses, warriors, &c.

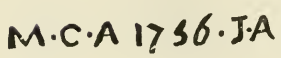
Other patterns of this period consist of grotesque figures or caricatures, sometimes in green and yellow, and sometimes *en grisaille* in the style of Callot; men with asses' ears playing upon their noses, which are shaped like trumpets; apes dressed in extravagant costume, riding upon impossible animals, chimeræ, &c. These are by Joseph Olery, and may be easily recognised, as they nearly always bear his trade mark, an O traversed by an L, the first two letters of his name, frequently accompanied by the initials of the decorator.

The population in 1789 was more than 3000, but at the present day it does not amount to above 1300, and there are only two manufactories of ordinary white fayence, that of M. Féraud and of Messrs. Jauffret & Mouton.

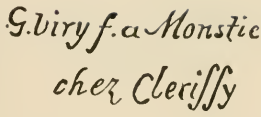
The outlines of the designs were transferred to the surface of the ware before it was painted, by means of paper patterns pricked with a fine needle and powdered with charcoal, so that the subject could be reproduced as often as required. Many of these pricked paper patterns are in the Sèvres Museum, and M. le Baron Davillier has about eighty more, some dated 1752 to 1756 (their authenticity is proved by the paper mark), the subjects too being of the same character as on the ware just described.



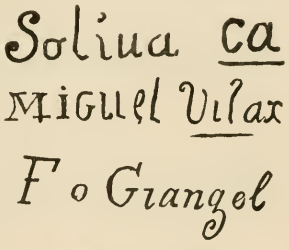
Moustiers. These marks are found separately upon the blue *camaieu* pieces; possibly the F may be intended for Fouqué, successor of Clerissy. A great many other letters are found upon this ware, but as we cannot tell with any degree of certainty whether they denote the potter's or painter's names, it is useless to reproduce them.



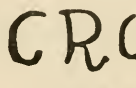
Moustiers. Another mark given by M. le Baron Davillier.



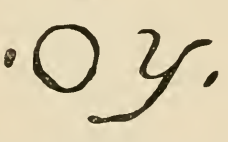
Moustiers. This is one of the earliest marks known, painted by Gaspard Viry for Pierre Clerissy. His name frequently occurs in the minutes about the year 1698, where he is styled *painter;* it occurs on a dish painted in blue, with a boar-hunt after Tempesta, with arabesque border, in the possession of M. le Baron C. Davillier. The name of Jean Baptiste Viry, "peintre faillancier," also occurs on the register.



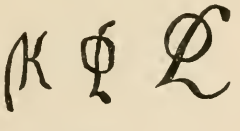
Moustiers. These names of painters, apparently Spanish, occur on some pieces painted in polychrome in the possession of M. Le Veel, M. E. Pascal, and other collectors. M. Davillier thinks they formed part of a service which, according to tradition, was made for Madame de Pompadour about 1745, "au chiffre de dix mille livres," by Pierre Clerissy.



Moustiers. (Olery.) Other specimens in which blue predominates, accompanied by other colours, as brown, yellow, green, and violet.

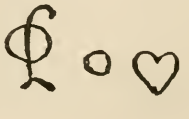


Moustiers. The mark of Olery, being the first and last letters of his name. There is a basin, made on the occasion of the battle of Fontenoy in 1746, richly decorated in polychrome, with flowers, cupids, &c.; Victory in the centre, holding two flags; on one is written, "Ludovicum sequitur," on the other "Cum Ludovico delectatio," and a scroll held by cupids, with "Victoria." In the possession of M. le Baron C. Davillier.

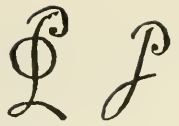


Moustiers. (Olery.) The first two marks are on a piece painted in blue *camaieu;* the other is sometimes found alone.

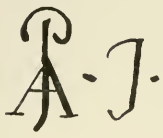
Moustiers. (Olery.) With painter's initials, on a specimen in the Sèvres Museum.



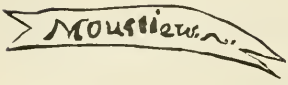
Moustiers. (Olery.) On a piece painted in blue *camaieu;* accompanied by painter's marks.



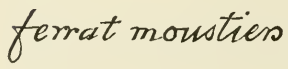
Moustiers. (Olery.) On a very fine dish, painted in polychrome with a classical subject and elegant borders.



Moustiers. Uncertain marks, probably subsequent to Olery. The monogram P. A. is the name of the potter; the other letters refer to the painter.



Moustiers. This mark, with the name of the town on a flag, is on the interior of a plate representing a view of Moustiers. In the Baron C. Davillier's Collection.



Moustiers. Ferrat is the name of a manufacturer of this place about 1760, on an oval dish with flowers in polychrome, in the Sèvres Museum. Ferrat Frères are mentioned by Dr. Bondil as potters still carrying on business in 1789.

Moustiers. The name of Pierre Fournier de Monstiers, 1775, in a circle, occurs on the body of a gourd-shaped vessel, painted in polychrome, with garlands of flowers, intended probably for the name of the person for whom it was made.

Moustiers. On a polychrome plate dated 1778, when the decoration was in its decadence.

Moustiers. The initials perhaps of Guichard the potter. It is on a vessel with a handle and spout, called in Provence *gargouline*, painted with flowers; the mark is pounced in the manner before described, applied by means of paper pricked with a needle.

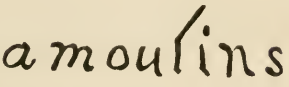
Thion à Moustiers.

Moustiers. A potter of the name of Thion is mentioned by M. l'Abbé Féraud as having a fine manufactory here. This mark is on a tureen of the eighteenth century, painted in colours; in the possession of M. St. Leon, Paris.

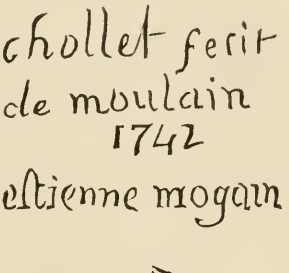
Moustiers. A jug inscribed "Vive la paix, 1763." In the collection of M. Champfleury. Guichard still carried on business in 1789.

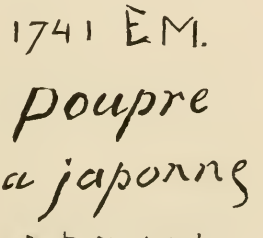
Antoine Guichard, de Moustiers, 1763, le 10 X^br

Moulins (Allier). This mark occurs on an octagonal plate of the eighteenth century, painted with figures, flowers, and birds in the Chinese style of the Rouen school, styled *à la corne*. In the Sèvres Museum. There are some pieces of white fayence and stoneware of more recent date from the manufactory of M. Massieu, 1809, in the same museum.

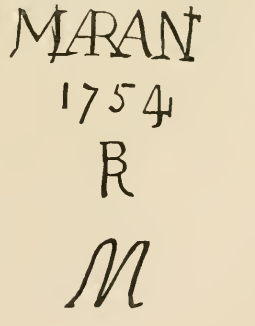


Moulins. There exists in the Museum of this place a statue of St. Roch, much in the Nevers style; behind it is written the name of the modeller, *Chollet*, and underneath that of the painter *Mogain;* on the pedestal are his initials and the date (*Jacquemart*).





Poupre (Midi). There is a village near Moustiers of this name. This mark is found on the bottom of a fayence jug, painted with figures and flowers in purple and blue, *circa* 1750. Sèvres Museum.



Marans, near La Rochelle (Charente-Inférieure). The fayence manufactory at L'Ile d'Elle being closed, another was established at Marans about 1740 by M. Jean Pierre Roussencq from Bordeaux, but they continued to draw the clay from the same place. There is a fountain in the Sèvres Museum in the style of Rouen, painted with arabesques and designs in blue, red, and yellow, with the monogram of Roussencq, 1754. A vase of this fabrique is in M. Mathieu Meusnier's Collection; it is 3 ft. high, ornamented with garlands and acanthus leaves in relief. Some of the pieces are simply marked with M, as in the margin. Roussencq died on the 17th of May 1756; the manufactory was then removed from Marans to La Rochelle.

Montauban (Tarn-et-Garonne). In the list of fayenciers in France in 1790 (see p. 167) we find one manufactory cited.

Ardus (Tarn-et-Garonne). There existed a manufactory of fayence at Ardus, near Montauban, under the direction of a family named La Pierre. The ware produced was very coarse, in the style of Moustiers and Marseilles. M. Forestie, of Montauban, is publishing a work on the fayence of Montauban and Ardus; he has a large collection of the ware of the district, among which are two plates signed "D'Ardus, 1739."

La Tour d'Aigues (Avignon). This fabrique was, according to M. A. Jacquemart (*Merveilles*, part iii. p. 155), created by the Baron de la Tour d'Aigues, M. de Bruni, in his own château. We do not know the date, except that it was previous to 1773, for in that year he applied for permission to join the fabrication of porcelain to that of fayence. A very curious piece made here is in the possession of M. Péchin, decorated in green *camaieu* with finely designed landscape and figures, inscribed underneath "*Fait à la Tour d'Aigues.*"

M. Ed. Pascal has also a charming oil and vinegar cruet-stand with arabesques in the style of Moustiers; it bears the mark of a tower, which we also find on a dish painted with flowers and bouquets in violet *camaieu*, and on another interesting piece belonging to M. Jules Ganonge of Nimes: it is an oblong dish, representing bubbling water in relief; in the centre is inserted a piece in form of a duck; the mark of *the tower* is in the middle of the dish, and inside is the date 1770. M. Bonnet of Apt has another specimen from this fabrique, presented by one of the Baron de Bruni's family. It was abandoned in 1793.

Dieu-le-Fit (Drôme). A manufactory of glazed earthenware towards the end of the last century; the name occurs in the list of fayenciers who petitioned the National Assembly in 1790. In 1834 it belonged to M. Vignal, who sent specimens to the Exposition in Paris in that year; also in 1847. Sèvres Museum.

St. Clement (Meurthe). Established about 1750. There are some specimens in the Sèvres Museum, and others of later date, 1819 and 1823. In 1834 M. Cosson, the manufacturer, sent some fayence services to the Paris Exposition. There was an extensive manufactory here in the last century, co-existent with those of Niderviller and Lunéville, of a sort of pipeclay called *bisquit*, closely imitating china. In the *Chronique des Arts et de la Curiosité* was published in 1865 a list of the moulds which still exist at St. Clement—the Belisarius, the Shoemaker, the Paris Street-Criers, the Pleasant Lesson, the Leda, Venus and Adonis, &c. &c.

Apt (Vaucluse), twelve leagues from Avignon. About the middle of the eighteenth century the fabrication of fayence commenced here, principally in imitation of jasper and brocatelle marble; it acquired considerable reputation. The manufacture of M. Bonnet was established about 1780, and is spoken of as imitating marbles; it is still carried on by his successor, producing vases of yellow clay with ornaments in relief. A vase made by M. Moulin in 1780 is in the Sèvres Museum, with orna-

ments in relief and festoons of various coloured pastes; in the same museum are some specimens by Veuve Arnoux in 1802. In 1806 the fabricants of Apt sent to the Exposition of National Industry at Paris specimens of their marbled ware. M. Reyraud was a potter there in 1830.

Val-sous-Meudon (Seine-et-Oise). There was a manufactory of fayence here in the beginning of the eighteenth century, which existed in 1818, but only produced latterly a common description of ware. A saladier or punch-bowl, belonging to M. Marne (formerly Mayor of this place), was made for his grandfather, who was locksmith to the King; it is painted in blue with a representation of a locksmith's shop and a man at the forge, inscribed "Claude Pelisie." Another plate in M. Michel Pascal's Collection is inscribed "M. Sansont, 1738." M. Lamasse of Meudon also has a specimen decorated in blue, similar to the Rouen ware.

Claude Pelisie,
1726.

M. Sansont.
1738.

Val-sous-Meudon. Manufactory of Messrs. Metenhoff & Mourot; stamped on plates, &c.

Arras (Pas-de-Calais). There are some specimens of glazed earthenware in the Sèvres Museum, produced by M. Fourneaux previous to 1809, but we do not know the date of its establishment.

Desvre (Pas-de-Calais). A manufactory of pottery was established in the sixteenth century by Cæsar Boulonne at *Colombert*, a village near Boulogne. It was subsequently transferred to *Desvre*, and carried on by Dupré Poulaine up to 1732. The earliest specimens we have seen are painted in blue. One in Mr. C. W. Reynolds' Collection has a portrait of a Bishop with mitre and crozier, inscribed "S. Nicolas. P.P.N.;" this is of the middle of the seventeenth century. Later pieces are painted with Chinese subjects, flowers and birds, in a coarse manner, the backs of the plates being brown, figures of pup-dogs, birds, &c.; a bird in the same collection has in front the initials D.P. for Dupré Poulaine (as in the margin); another has the name of the place, the colours employed on the polychrome pieces being claret of various shades, blue, yellow, and green. Mr. Reynolds obtained his specimens from the descendants of the family at Desvre. In 1764 Jean François Sta established a manufactory of fayence of a very common description, being an attempted imitation of that of Rouen. There were several other towns in the

Desvre.

vicinity where fayence was made, but we have no reliable information respecting them.

Bethune (Pas-de-Calais). There is a specimen of fayence in the Sèvres Museum, acquired from the proprietor, M. Croizier, in 1809.

St. Omer (Pas-de-Calais). After attempting to found at Dunkerque a fayence manufactory, but which at the request of Dorez of Lille was abandoned, the Sieur Saladin obtained authorisation to establish one at St. Omer. The terms of the arrêt are as follow:—"Our well-beloved Louis Saladin, tradesman of Dunkerque, has informed us that he possesses the secret of making fayence as fine and good as that of Holland, and stoneware equal to that of England, and being informed that there is not in the vicinity any such establishment, he proposes to carry one on at St. Omer, it being fit for such an enterprise, from its canal and its proximity to the sea. We therefore permit Sieur Louis Saladin to establish in the town of St. Omer, or at the faubourg of the *Haut-pont*, a manufacture for twenty years, to the exclusion of all others within three leagues of the spot. Granted the 9th January 1751." At the Paris Exposition there was a finely executed soup-tureen, in form of an open cabbage, and the button at top was a snail, coloured after nature; it was signed as in the margin. There was a manufactory still remaining in 1791 at the time of the petition against the English treaty of commerce.

Saint-Omer
1759.

Havre (Seine-Inférieure). There were two manufactories of fayence here in 1790, as appears from the petition to the National Assembly, and there are some specimens in the Sèvres Museum forwarded by the proprietors, viz., M. Delavigne in 1809 and M. Ledoux Wood in 1837.

Sainte-Foy. This fabrique is noticed by M. A. Jacquemart (*Merveilles &c.*, p. 35), but he hesitates where to place it, being of opinion rather that it was near Dieppe. The inscription in the margin is on a gourd-shaped vase, painted with flowers and figures in the costume of the time of Louis XV.

"Fait par moi Laroze fils, a Sainte-Foy."

Aulnay (Savoy). There was a fabrique of fayence here towards the end of the last century, conducted by M. G. Muller; some pieces were sent to the Sèvres Museum in 1809.

Zurich. Pottery was made here as well as porcelain; the manufactory was conducted by M. Nœgeli, who in 1830 sent some specimens to the Sèvres Museum.

Forges-les-Eaux (Seine-Inférieure). There was a manufactory here towards the end of the last century of English stoneware, which originated, according to Dr. Warmont (*Faïence de Sinceny*, p. 40), with

some pupils from the establishment at Douai, worked by the Brothers Leach from England. There are some specimens in the Sèvres Museum contributed by the following proprietors—M. Mutel & Co. in 1823, M. Ledoux Wood in 1823, and Messrs. Destrées & Damman in 1849.

Douai (Nord). Established 1782. Two brothers of the name of Leach, from England, were engaged by M. George Bris of Douai to superintend the manufacture of English stoneware and fayence; vast buildings were erected expressly and kilns constructed to carry on the pottery on a large scale in the Rue des Carmes (now a Normal School). This manufactory, of which the products are much sought after by amateurs on account of their elegant forms, was the first of the kind established in France; it was directed by Messrs. Houzé de l'Aulnoit & Co., who afterwards ceded it to a M. Halsfort. In 1788 Gournay mentions him as director. The chief workmen, who came originally from England, instructed pupils, who carried the new process to Montereau, Chantilly, Forges, and other places in France.

In the petition to the National Assembly in 1790 there were two potteries here, and a recent manufactory was conducted by Messrs. Vincent, Nachet, & Co., of which specimens were sent to the Sèvres Museum in 1832.

Angoulême. It was not actually in Angoulême, but in the Faubourg de l'Houveau where the manufactory was situated, under the direction, in 1784, of *Veuve Sazerac, Desrocher & fils.* The Museum at Limoges possesses a curious lion holding a shield of the arms of France; round the base is placed in Roman capitals A Angouleme de la Fabrique de Madame V. S. D. et F. 28 Aout; behind the shield is the date 1784. It was still at work in 1791, and is now owned by M. Durandeau.

A manufactory of enamelled fayence by M. Glaumont is noticed in 1843. Sèvres Museum.

Vendeuvre (Aube). A manufactory of earthenware, carried on by M. le Baron Pavée de Vendeuvre; there is a specimen in the Sèvres Museum, acquired in 1826.

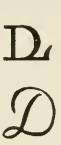
Maubeuge (Nord). There was a manufactory of fayence here in 1809, the proprietor being M. Delannot; a specimen is in the Sèvres Museum.

Hesdin (Pas-de-Calais). There was a fabrique of fayence here in the beginning of this century, carried on by M. Pled; a specimen is in the Sèvres Museum, acquired in 1809.

Beaumont-le-Chartif (Eure-et-Loir). A manufactory of fayence, by M. Lejeune, in 1827.

Valenciennes. About 1735 François Louis Dorez, son of Barthélémy, fayence-maker at Lille, founded in the town of Valenciennes a keramic fabrique, which he directed until his death, which happened in 1739. It was continued successfully by his widow for a few years longer. In

1742 Charles Joseph Bernard succeeded, but his incapacity compromised the affair, and in 1743 Claude Dorez, another son of Barthélémy, displaced him, and carried it on till 1748. Dr. Lejeal experiences some difficulty in distinguishing the works of Louis and Claude Dorez, but proposes, as the mark of the former, the cipher in the margin: an italic D is also attributed to one of the two; they occur on pieces of the Rouenaise character. There is such a close analogy between the fayence of Dorez, of Lille, and Valenciennes, and that of Delft, Brussels, and Tournay, that it is difficult to determine their products.



From 1755 to 1757 another fabrique was started by Picard, which was also well encouraged. The last fayence-maker of Valenciennes was M. Becar, 1772–79.

St. Amand-les-Eaux (Nord), near Valenciennes. This manufactory was founded about the year 1750, or a little earlier; the first notice we have of it is in that year. (See *Houdoy*, p. 61.)

In the *Calendrier du Gouvernement de Flandre de Hainault et de Cambrésis* for the year 1775 we find—"Il y a à St. Amand deux belles manufactures de faïence qui égalent celles de Rouen, et une manufacture de porcelaine (le Sieur Fauquez fils, manufacturier)." In 1778 the Inspector of Manufactures reports the satisfactory state of the faïence fabrique of St. Amand. In the *Calendrier* for 1780 we read—"Il existe à St. Amand une belle manufacture de faïence, qui égale celle de Rouen, et qui est conduite par M. Fauquez fils."

In 1775 Fauquez married a sister of Lamoninary of Valenciennes; he occupied himself especially with the gilding of his ware; and his neighbours said he melted all his louis-d'ors and nearly ruined himself by his experiments.

On the 24th May 1785, M. Fauquez obtained permission to establish a porcelain manufactory at Valenciennes, but he continued to carry on the fayence manufactory at St. Amand simultaneously. In the Revolution of 1789 he emigrated and his goods were confiscated.

In the year X. he attempted to revive the fabrique; and in the *Annonces* of the 15th April 1807 we read—"On prévient le public que la manufacture établie à St. Amand est remise en activité, on y fabrique de la faïence blanche, de la brune façon de Rouen," &c.

Fauquez went to reside at Tournay, where he died.

Three painters are named who were attached to this fabrique—Bastenaire-Daudenart, Desmuralle, a flower-painter; but the most skilful was Louis Alexandre Gaudry, born at Tournay, died at St. Amand in 1820; he was a landscape-painter. Joseph Sternig, a relation of Fauquez, was one of the artists who worked at St. Amand and at Valenciennes.

M. le Dr. Lejeal (*Note sur une Marque de Faïence Contestée*) mentions

a plate of fayence, beautifully painted with flowers, which belonged for eighty years to the same family, given by Fauquez himself. Bastenaire-Daudenart the painter acknowledged it to be the finest piece ever produced there. This piece bears the mysterious mark given below, which has hitherto caused so much discussion.

St. Amand (Nord). Dr. Lejeal, for the reason before named, so attributes this mark, which he says is an imitation of that of Sèvres, and may be deciphered thus:—the two F's interlaced and the two L's are the initials of Fauquez, and perhaps Lamoninary, his wife. This mark was thought by M. Houdoy to be Feburier of Lille, reading it like Dr. Lejeal as F. L. M. Riocreux, who considered specimens bearing this mark as belonging to the Department du Nord, suggested Picardy, Aire, or Aprey.

St. Amand. Another mark of this fabrique, in which the F's are more distinctly traced, and the letters at the side corroborate the opinion of Dr. Lejeal as the initials of the place.

St. Amand. Another mark, approaching nearer to that of Sèvres.

St. Amand. Another variety, so attributed by Jacquemart.

St. Amand. Another variety of the mark, with the initials of the name of the fabrique and makers.

Dangu, near Gisors (Eure). From the documents brought to light by M. André Pottier we find that a fayence manufactory existed here, belonging to M. le Baron Dangu, who on the 11th July 1753 let it to Domenique Pelevé, a potter and painter, Adrien Levesque, modeller, and Jacques Vivien, of Rouen. In default of payment of rent a seizure was made on the 24th January 1755, and in April 1757 the stock was sold publicly at the fabrique for the benefit of the Baron de Dangu and other creditors. Whether Pelevé or Pellevé continued it, or whether it passed into other hands, we do not know, but it was subsequently carried on; the fayence was in the style of Rouen and Sinceny. M. Gasnault has a pitcher inscribed "Jacques Vaillaux," and under the handle is written "Dangu, 1759."

Aire. This town possessed a fayence manufactory, which was in

activity from 1730 to 1755, founded by Sieur Prudhomme, but we know very little about it, except that it was still in existence in 1790, being mentioned among those who petitioned the National Assembly against the treaty of commerce between France and England. Gournay tells us that in 1788 it was the property of M. Dumez, who still retained it in 1791.

Liancourt (Oise). A manufactory of fayence, established under the patronage of M. le Duc de Rochefoucauld; a specimen in the Sèvres Museum, acquired in 1806.

Milhac de Montron (Dordogne). A manufactory of fayence, by M. Delanoue, in 1834; there is a specimen in the Sèvres Museum.

Fourneaux, near Melun. A manufactory of fayence: proprietor M. Gabry, 1834.

Longwy (Moselle). A manufactory of fayence: proprietor M. Huart de Northomb, 1839.

Rouy, near Sinceny (Aisne), Picardy. A manufactory of fayence was established 1790 by M. de Flavigny, Seigneur d'Amigny Rouy, who perished on the scaffold in 1793. It was sold by his widow to Joseph Bertin, who in 1804 was succeeded by his son Théodore: he enlarged the works, and this was the epoch of its greatest prosperity. It employed five turners, five painters, three modellers, and a score of workmen. Being worked by the same workmen, and of the same clay, it much resembles the Sinceny fayence. Some few pieces have the name at length, as drinking cups, &c. It was bought by the proprietors of Sinceny, and demolished in 1834.

Rouy.

D'Ognes or Chauny (Aisne), near Sinceny. Established about 1770 by M. de Fosselière, but lasted only a short time, and little is known of its products. There is a flower-vase, painted in blue *camaieu* in the Chinese style, in the Sèvres Museum, presented by a descendant of one of the persons connected with the works.

Sinceny (Aisne), Picardy, formerly written St. Cenis, situated in the valley of the Oise, near Chauny. Established in 1733 by Jean Baptiste de Fayard, Gouverneur de Chauny et Seigneur de Sinceny. Dr. A. Warmont (*Recherches Historiques sur les Faïences de Sinceny, &c.*, Paris, 1864) divides the products of this manufactory into three periods:

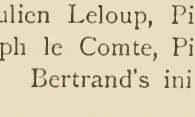
1. Rouennaise, 1734–75.
2. Faïence au feu de réverbère, 1775–89.
3. Décadence de l'art, 1789–1864.

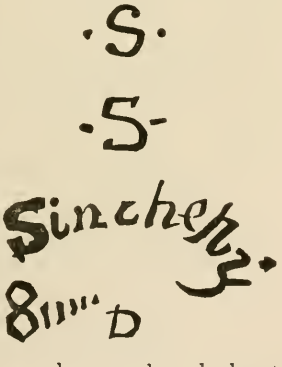
In 1737 letters patent were granted to M. de Sinceny for the establishment of a manufacture of fayence at Sinceny, which sets forth that, having found in his park the various sorts of clay suitable for the purpose, and experiments having been made by himself and other potters, which had perfectly succeeded, and there being an almost inexhaustible supply

of material; which fayence had already a great sale, and means of transport by the river Oise to Paris, Chauny, Moyen, Compiègne, &c., proposes to send it into the provinces of Picardy, Haynault, Champagne, and Burgundy, in which places there is not one manufactory of fayence, and having a good supply of wood for the kilns; permission was granted. The first director was Pierre Pellevé.

This mark, with the name of the director, Pellevé, is on a fayence jardinière in the Collection of M. Pascal of Paris.

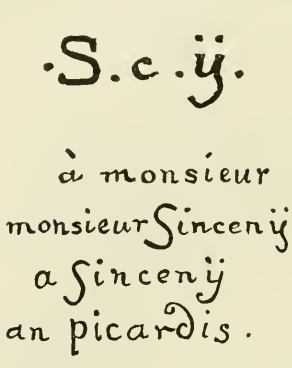
Among the painters were Pierre Jeannot (who placed his mark in the parish register as in the margin), Philippe Vincent, Coignard and his brother Antoine, Leopold Maleriat, who in 1780 was director, Alexandre Daussy, Julien Leloup, Pierre and Antoine Chapelle, Josh. Bedeaux, André Joseph le Comte, Pierre Bertrand, Frans. Joseph Ghail, and Joseph Lecerf. Bertrand's initials (as in the margin) are on a cup, in the Rouen style, in the Sèvres Museum; and that of Le Cerf, on a basket of the second period, painted in blue *camaieu*, inscribed "L. J. L. C. Pinxit 1776." The earliest pieces were painted in blue; the next in blue touched with red or green and yellow, and decorated with *lambrequins* (mantlings) *à la corne* (cornucopiæ), birds and butterflies, and Chinese figures, which, from their frequent repetition in the same outlines, were doubtless stencilled by means of charcoal powder and pricked papers. Two early pieces, one dated 1734, and the other signed in blue with the S and two dots, like the first in the margin, are quoted by M. Warmont; the second mark, also blue, is on an *écuelle* in the Sèvres Museum; the third, which from its orthography is supposed to be about 1745, is in blue on an inkstand of white fayence. M. Warmont mentions of this period large cider jugs, small drinking-cups in the form of Bacchus astride a barrel, and a hand-warmer to hold hot water in the form of a book, on the back of which is written "Liber Ludovici. Guilbert, 1758." Some statuettes and figures were also produced about 1760 by a modeller named Richard; a statuette of St. Nicholas, and a group of three children, made for the Chapel of the Brotherhood of Faïenciers at Sinceny; small figures of soldiers on horse and foot for children to play with; a gardener, sweep, &c., of about the end of the eighteenth century.





About 1775 a great improvement was perceptible in the fayence of Sinceny; the paste was finer in quality, the colours more varied and

brighter, in more exact imitation of the porcelain of Japan. This was accomplished by what is called *au feu de réverbère*, in contradistinction to the old process, *au grand feu*, the latter being only one baking, while in the other the ware was placed a second time in the kiln, and the pigments not exposed to so great a heat, allowing the employment of brighter colours. This new process was very costly, and required, as it were, a fresh apprenticeship, and the proprietors were compelled to procure hands from Lorraine, where it seems to have originated. They produced table services, decorated in polychrome with branches of roses, sometimes in green *camaieu;* delicate wicker-baskets; watch-stands, &c., painted with Chinese figures, rococo and other ornaments. The mark *S. c. y.* was used at this period; and an inkstand, painted with yellow roses, bears the inscription at length, as given herewith. M. Chambon was director about this time. M. Bosc d'Antic, in a paper read before the Academy at Dijon (vide *Encyclopédie Méthodique*, Paris, 1783), says:—"The fayence of St. Cenis, in Picardy, was formerly much sought after on account of its excellent quality, which has lately deteriorated, but now begins to re-establish its former reputation."



From 1789 the fayence *au feu de réverbère* was discontinued, on account of its expensive character and the introduction of English ware at a lower price; but still both descriptions were occasionally made. The greater proportion of the products of the Sinceny works were white fayence, with little or no decoration. The original manufactory, founded by M. de Fayard, was purchased in 1864 by M. Bruyère, who still carries it on.

A manufactory was created at Bosquet-lez-Sinceny in 1824 by MM. Lecomte and Dantier, for making fayence; some of their products are marked "L. et D.;" and another at Sinceny by MM. Mandois (father and son), who marked their wares with the name at length, "*Mandois.*"

A recent manufactory of porcelain also exists here, carried on by MM. Moulin, father and son, the former an experienced fayence-maker, and the latter a pupil of Sèvres. It is not extensive, but the articles produced are of excellent quality.

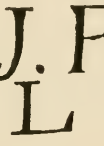
Bordeaux (Gironde), 1720. We have very little information about the manufactories of fayence which were established in this city, although it must have been one of its chief trades. In a document among the archives of Lille soliciting royal patronage for the celebrated manufactory of fayence of Jacques Feburier, he instances the *Manufacture Royale de Bordeaux*, founded by Jacques Hustin, which was in operation in 1729. There is a *seau* painted in polychrome with festoons and masks, in the Sèvres Museum, inscribed Cartus. Burdig. (Cartusia Burdigalensis), the

Chartreuse or Convent of Bordeaux, which is in the style of the Rouen pottery, made apparently about 1740 or 1750. In the list of manufacturers in France in 1790 (p. 167) we find that no less than eight fabriques of fayence or porcelain were then existing at Bordeaux. A later manufactory established in 1829 by M. de St. Amand, associated with Messrs. Lahens and Rateau, which lasted a short time; it was re-established by M. D. Johnston, an Englishman, who marked his ware with the name of the town in full; he also made English porcelain.

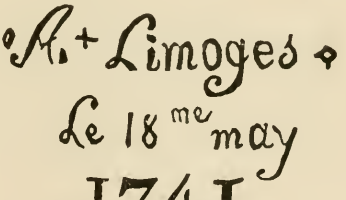
Bordeaux. A fabrique of pottery was carried on here by M. Boyer in 1830, and another by Madame Veuve Letourneau about the same time.

Limoges (Haute-Vienne). By a decree of the 8th of October 1737, Le Sieur Massié was authorised to establish at this town a fabrique of fayence; subsequently, on the discovery of kaolin at St. Yrieix, Massié associated himself with M. Fourneira and the Brothers Grellet, and on December 30, 1773, obtained another decree, authorising them to join the production of porcelain to fayence.

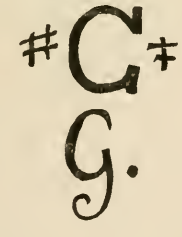
Limoges. J. Pouyat, manufacturer of modern earthenware services; some specimens are in the Sèvres Museum.



Limoges. On an allegorical dish in the Moustiers style, Limoges Museum; time of Sieur Massié.



Tavernes (Var), near Varages. A fabrique of fayence was established here about 1760 by M. Gaze, which ceased in 1780. One of his descendants has presented a specimen to the Sèvres Museum; it is a plate painted with bouquets of flowers in blue, something like the common ware of Varages; the mark is G, as in the margin.



Martres (Haute-Garonne), Languedoc. A manufacture of common fayence in imitation of Moustiers; a piece, painted with flowers in blue, yellow, green, and violet, and signed as in the margin on one side, inscribed Marie Thérèze Conte on the other, is in the possession of M. Pujol of Toulouse.

faite à Martres,
18 *Septembre,*
1775.

Montpelier (Hérault), 1710. In a book published in this town in 1758 we are informed that there existed in the faubourgs "des manufactures d'une très belle fayence." This is confirmed by a document in the archives of Lille, in which Jacques Féburier, a fayencier, solicits royal patronage; he instances the *Manufacture Royale de Montpelier*, founded by Jacques Ollivier, as being at that time in operation, namely, in 1729. In 1718 M. Ollivier made an application to the Minister to be permitted to receive from abroad lead and tin for the use of his fabrique, which was granted, and he was allowed to introduce 200 quintals of lead, and fifty quintals of tin.

We also learn that in 1750 M. André Philip, from Marseille, was established at Montpelier, and that he was succeeded by his sons Antoine and Valentine in the manufactory, which ceased in 1828. One of his grandchildren, Madame Gervais, perfectly remembers the royal arms over the door; she has presented to the Sèvres Museum some specimens of the ware, which are in imitation of the polychrome fayences of Moustiers and Marseille.

Mr. Parkes in his *Chemical Essays* says, "There is also a considerable establishment for the manufacture of porcelain at Montpelier, a descriptive account of which, together with the process for making the peculiar glaze which was employed there, was published in the *Annales de Chimie*, tom. ii. p. 73." On referring to the paper, however, we find that it only relates to some experiments made by M. Chaptal on the clays of the neighbourhood to find suitable materials in the construction of a laboratory, and that he succeeded in making a sort of porcelain biscuit capable of resisting the fumes of hot acids, which appears to be similar to that previously discovered by Wedgwood, and a cheap sort of salt glaze; but there does not appear to have been a manufactory of porcelain at Montpelier.

Montpelier. A manufactory of stoneware by Le Vouland. Crucibles, &c., were sent to the Paris Exposition in 1834.

Marignac (Haute-Garonne). M. de Lafüe, *Seigneur du lieu*, established in 1737 a manufactory of fayence which was regularly authorised by the Council in March 1740, and continued at work for eighteen years, when it was given up from the difficulty of finding faithful workmen. In 1758 a M. Pons obtained privileges, and the manufacture was carried on by others until 1791, as shown in the list of fayenciers of that date (p. 167).

Samadet (Landes), situated near St. Séver. This fabrique was worked in 1732 by virtue of a privilege accorded to M. l'Abbé de Roquépine, and was very successful, having been renewed twenty years after-

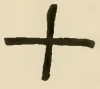
wards. M. Jacquemart has discovered some authentic specimens of the Samadet fayence in the possession of M. Labeyrie; the ware is similar to that of Moustiers and Marseille; the fabrication was continued to recent times. The Abbé de Roquépine was succeeded by M. Dizes, who played an important part in the French Revolution and under the Empire. The Marquis de Poudens was the last proprietor.

Varages (Var), six leagues from Moustiers, 1730 to 1800. There was a manufacture of fayence early in the eighteenth century, founded by M. Bertrand before 1740, whose descendants still occupy the same premises, known as the "Fabrique de St. Jean," from having been built on the site of a church of that name. The following five fabriques were established at Varages in the last century, but ceased about the end of it:—

1. Bayol, dit Pin; at a later period Grégoire Richeline.
2. Faber; later Bayol.
3. Clerissy, who was succeeded by Grosdidier.
4. Montagnac.
5. Laurent; later Guigou.

This fayence is coarsely painted in the same style as that of Moustiers, the outlines being frequently traced in black; also in the style of Strasbourg and Marseille, in which the green, rose, and yellow prevail. There are still four manufactories here, making ordinary white fayence.

Varages. The mark of the fabrique was in the last century a cross traced in black, blue, or red, and the only one used; hence the ware was called "Faïence à la croix" at the famous fair of Beaucaire, where it was annually for sale.



Varages? On a French fayence plate, painted with a landscape and figures after Wouvermans, crimson and green flower border, about 1770. South Kensington Museum. The mark is in red.

Varages. Some specimens of fayence are in the Sèvres Museum, made by M. Brouchier in 1837.

Varages. Style of Moustiers; so attributed by Marryat.

Marseille (Bouches-du-Rhône). The manufacture of fayence must have been in activity early in the seventeenth century in the South of France, especially in Marseille, for in several of the laboratories are still seen the drug vases made at that time, and the Hospital of Narbonne is entirely furnished with them. M. le Baron Davillier has in his possession a plate which proves the existence of a pottery at Marseille in the year

1697 ; it is inscribed "A Clerissy à St. Jean du Dezert à Marseille, 1697," which is the name of a *quartier* adjoining the city. This is the earliest authenticated piece known with name and date.

M. A. Mortreuil, in his *Notice sur les Anciennes Industries Marseillaise* (not knowing the piece just alluded to), says, "Le plus ancien faïencier dont le nom soit connu à Marseille est un nommé Jean Delaresse, établi dès 1709. A cette époque la fabrication de la faïence ne devait pas avoir un grand développement ; puisque cette même année deux barques venues de l'entranger, sans designation spéciale de provenance, importaient à Marseille huit mille douzaines de pièces de faïence. Mais un peu après le milieu de XVIII siècle, on comptait douze fabriques de poterie en activité, dont neuf de faïence émaillée." In the *Guide Marseillaise* we read their names were : Agnel et Sauze, près la porte de Rome ; Antoine Bonnefoy, près la porte d'Aubagne ; Boyer, à la Joliette ; Fauchier, hors la porte d'Aix ; V^ve^ Fesquet, hors la porte Paradis ; V^ve^ Perrin et Abellard, Joseph Gaspard Robert, and Honoré Savy, hors la porte de Rome ; Jean Baptiste Viry, aux allées de Meilham. Three other fabricants, Batelier, Eydoux, and Massuque, made only common pottery.

The Revolution of 1789 gave the same blow to the keramic industry of Marseille as to Moustiers. The twelve fabriques occupied 250 workmen ; in 1805 there were only three, employing twenty hands ; in 1809 only one, that of M. Sauze.

Of Jean Delaresse, before spoken of, no document concerning him, or specimen of fayence which can be attributed to him, have yet been discovered. From 1709 to 1749 nothing is known of the state of the fayence manufactories, but in the last-named year we hear of Honoré Savy being established at Marseille. In 1765 he applied to the Minister for a privilege of making porcelain, which was refused him, as several similar applications had already been made. From one of these documents we learn that he had been "maitre et fabricant de faïence depuis seize ans," and that he had found a green superior to any other, and which he alone knew how to employ ; this was called *le vert de Savy*.

On the 2nd January 1762, a letter from M. Bertin of Versailles to M. de la Tour, Intendant de Provence à Aix, on the subject of the grievances and complaints made in the previous year by the *ouvriers faïenciers* of Marseille, says : "They complain of the great number of apprentices which the fabricants take, some as many as twenty-four, at a salary of five sols per day, *payés en faïence*, which mode of payment deteriorates the quality, and causes the workmen to emigrate to Genoa." In reply to his letter the Intendant says, "The fabrication being perfectly free, the number of apprentices cannot be limited, but they should in future be always paid in money." In the complaint of 1761 above referred to, they say that the importation of Genoese fayence into Languedoc and

Provence, from whence they were spread over the rest of the kingdom, is absolutely ruinous for the manufacturers of these two provinces, and for those of Marseille.

Among the artists who went to Italy may be mentioned Jacques Borelly or Boselly, whose name is frequently found on the Marseillaise pottery; his christian name is sometimes Italianised to *Giacomo Boselly*, and on two large vases, decorated in green *en camaieu*, we find "*Jacques Boselly, Savonne, 1779, 24 Septembre.*"

M. Rolet of Marseille also emigrated to Urbino; his name is found on a fayence sliding lamp with silvered pillar in the South Kensington Museum, bearing the following inscription, "*Fabrica di Maiolica fina di Monsieur Rolet in Urbino, à 20 Novembre 1772.*" These facts sufficiently explain the resemblance which exists between the fayences of Italy of the eighteenth century and those of Marseille. There is, however, one peculiarity about the Marseillaise fayence which at once fixes its identity, and this is the three green leaves or marks on the backs of plates and dishes, so placed to hide the imperfections in the enamel, caused by the *pernettes*, or points of support on which they rest in the kiln.

In the *Journal des Fêtes données à Marseille en 1777*, on the occasion of the visit of the Comte de Provence (afterwards Louis XVIII.), we read that Monsieur went to the *fabrique de faïence* of Sieur Savy; all the workmen were at their posts, and the Prince was shown all the various operations of the manufacture, from the commencement to the final perfection of a piece. He was introduced into the grand gallery, where he saw an immensity of fayence of every description, which he much praised, and permitted Savy to place the manufacture under his protection, and to place in the gallery a statue of the Prince, which was to be forthwith made. It was styled "*Manufacture de Monsieur frère du Roi, hors de la porte de Rome.*" It will be observed that no mention is made of porcelain, which, if Savy did make, must have been of quite secondary importance, and none has been identified as of his make. When the Comte de Provence, however, inspected the works of Joseph Gaspard Robert, he especially admired the porcelain, and a large vase, of which the design and modelling fixed his attention, and remarked, "Ceci mérite d'être vû," and paid the most flattering eulogiums to Sieur Robert. He noted with pleasure that a beautiful porcelain service, complete, was destined for England, and admired the execution of different porcelain flowers, which were as delicate as natural flowers.

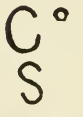
Another celebrated manufactory was that of the Veuve Perrin and Abellard, probably the most important, as to the quality of fayence and great number of its products; they also made porcelain, but no specimens have been found. The fayences of this firm are more frequently met with than any other.

In the petition of fayenciers in 1790 there were eleven manufactories then existing.

In the South Kensington Museum are a pair of cups and covers of the eighteenth century, and a coffee-pot in embossed and painted earthenware. The fayence is the same character as that of Moustiers, and also of Strasbourg; the decorations are frequently in red or green, sometimes with Chinese designs, and in the style of Louis XV.

Marseille. A. Clerissy, 1697. This cut represents the back of a plateau, 24 inches in diameter, representing in front a hunting scene after Tempesta—a lion attacked by three cavaliers, a fourth taking flight. It is painted in blue *en camaieu*, clear violet outlines on bluish white enamel; the marly, or rim, painted with bouquets and birds, in the Oriental style, something like Nevers ware of the sixteenth century. The mark in blue is much reduced, and the initials of Clerissy's name cursively traced round the under side of the rim. In the possession of M. le Baron C. Davillier.

Marseille. Honoré Savy is supposed to have adopted this mark after the Comte de Provence's visit in 1777; it occurs on a large tureen in the Sèvres Museum, but the same mark has been adopted by many other fabriques of a totally different character, sometimes accompanied by the letters C and S, which, however, are not Savy's initials.

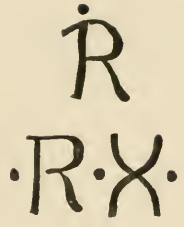


Marseille (Bouches - du - Rhône). This mark is found on fayence of the middle of the eighteenth century, attributed to Savy; on a plate painted with flowers.

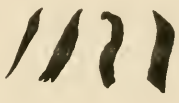
Marseille. On a pair of fayence vases, painted in gold and colours, with two shields of arms. Dr. Diamond's Collection.

Marseille. This mark in brown is on a sucrier and cover, painted with green *camaieu* flowers in the colour called "*vert de Savy*." Dr. Diamond's Collection.

On a fayence oval dish, painted with flowers; the initials of J. Robert.

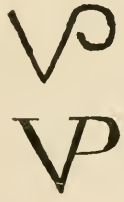


MARSEILLE. The mark of Joseph Gaspard Robert, on fayence, generally in black,—an R, with or without a dot, as found upon his porcelain. The first is upon a plate, painted with bouquets of roses in natural colours, in the Sèvres Museum. The same Collection possesses a tureen, the cover having fish, well modelled, the decoration consisting of flowers, birds, and fish, in green shaded with black, with his name in full length, "Robert à Marseille." A certain sign by which some of his pieces may be known is the presence of gilding of remarkable finish and brilliancy. The *service aux insectes* and the *service aux poissons* were favourite patterns. The fabrique of Robert, according to M. Mortreuil, ceased to exist in 1793.*

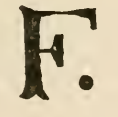


MARSEILLE. Veuve Perrin. These marks are sometimes found on pieces which bear the initials of Veuve Perrin, but on many others also; they may therefore be other marks of the fabricants of Marseille. They are also found upon contemporary pieces of Milan.

MARSEILLE. Antoine Bonnefoy. M. Laurent Sauze, the last of the Marseillais fabricants, has some specimens of his works so marked in yellow ochre.



MARSEILLE. Veuve Perrin. This mark generally in black, but sometimes in violet or brown. The first mark is on some plates, with landscapes and cattle, in the possession of the Marchese d'Azeglio; the second on a moutardier.



MARSEILLE. J. Fauchier. This mark, in blue, is on a large plateau with handles, of elegant form, painted with flowers and insects in natural colours, in the possession of M. le Baron C. Davillier.

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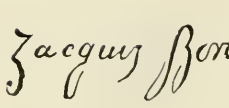
* In the Montferrand Collection (Nos. 538 and 539) were two plates, of octagonal form, of unglazed French fayence of the eighteenth century; one was a landscape, the other the Grotto of Posilipo. These paintings were by an artist named Robert, who was a painter of landscapes and architecture, and considered one of the best of his time. During his later years, when he went to dine with a friend, he brought with him his plate, on which was a sketch in colour. These small paintings are generally of a greyish tint, and suffer from the advanced age of the artist. He was perhaps the same here spoken of.



MARSEILLE. Jacques Boselly. On two fayence plates, painted with flowers, in the Collection of the Marchese d'Azeglio. M. Demmin has in his possession a cup, decorated *à jour*, painted red and green, dated 1781.

AUBAGNE is in the Arrondissement of Marseille. The *Tableau Général du Commerce de Gournay* for 1788 says: "Il y a à Aubagne seize fabriques de poterie, et deux de faïence fort belle, où l'on fait tout ce que l'on peut désirer dans ce genre. La consommation et l'exportation des unes et des autres se font aux Iles de l'Amérique, et à Aix, Marseille et Toulon." It is probable they were established some little time after those of Marseille, as we have seen others spring up near the celebrated manufactories of Moustiers, and their products were in imitation, no doubt, of the rival fabriques with which they are now confounded.

MANERBE (Calvados), near Lisieux, in Normandy. There was a manufactory here in the second half of the sixteenth century. M. Raymond of Bordeaux, *Bulletin du Bouquiniste* (1er semestre, 6° année), quotes a passage from the 7th volume of *Ancien Géographie:* "La vaisselle de terre de Manerbe, près de Lisieux, se rapporte à celle de Venise par son artifice et sa beauté." The elegant glazed earthenware pinnacles which adorn the gables of the old mansions about Lisieux and other parts of Normandy were made here; they are about 5 or 6 feet long, with a series of small ornaments placed one upon another on an iron rod, and partake of the character of the *figulines rustiques* of Palissy, and have been frequently sold as such. Similar ornaments were made at Malicorne; a specimen is in the Nevers Museum.

MALICORNE, near Pont-Valin (Sarthe). The glazed earthenware pinnacles for decorating the gables of old houses, similar to those of Manerbes, were also made here. There is a curious specimen, with grotesque figures, in the Collection of M. Champfleury of Paris; and in the Sèvres Museum is another. An *écuelle*, in the same museum, is classed as being made at Malicorne. This manufacture of *epis* or *estocs*, as the French term them, was carried on formerly at Infréville, Chatella-Lune, and Armentières, in Normandy.

SAINT-LONGE.

SAINT-LONGES, near Mamers (Sarthe). M. E. Lamasse, of Meudon, near Paris, possesses a fountain, 22 in. high, in the style of Louis XVI., oviform, with a landscape and garlands of fruit and flowers in relief, like the fayence of Lorraine; on the back is stamped "Saint-Longe."

AUXERRE (Yonne). Fayence of the ordinary style of the Nevers ware of the end of the eighteenth century. About 1798 there was a potter named *Boutet*, who signed his name in full. M. Chantrier, of Nevers, has some specimens.

AIEZY (Yonne). There are some specimens in the Nevers Museum,

attributed to this place, of the end of the eighteenth century, in the ordinary Nevers style, without marks or monograms.

Meillonas (Ain). Gournay, in his *Almanach*, 1788, thus refers to this fabrique, "Manufacture de fayence forte estimé. Proprietaire, M. Marron, Seigneur de lieu." It was established between 1740 and 1750 by Madame la Baronne de Meillonas in her château, where she erected a furnace, and not only painted pieces herself for presentation, but employed other able artists. There are many specimens preserved in the vicinity, some of which are marked AR. They are usually decorated with garlands of flowers and ribbons and in the centre landscapes finely painted, but generally unmarked. M. Jacquemart mentions some *jardinières charmantes* belonging to Mons. Voillard, signed as in the margin. M. Pidoux was a painter of the establishment. It passed through different hands, and is now carried on by M. Joly.

Pidoux 1765
à Miliona.

Courcelles (Sarthe). Established by a surgeon named Guimonneau-Forterie. There are some pieces signed by him and dated 1762 and 1774 in the Collection at Mans, and a tureen on which is stamped "Par G. Forterie, chirurgien à Courcelles, 1783," and a syphon jug is inscribed "Forterie père, ancien chirurgien à Courcelles, 1789."

Clermont-Ferrand (Puy-de-Dôme). A notice of this manufactory occurs on a large ewer in the Collection of M. Edouard Pascal of Paris, inscribed as in the margin, ornamented with arabesques and an allegory of Time, in blue *camaieu*, in the style of Moustiers fayence. It was conducted by a M. Chaudessolle in the Rue Fontgiève; its duration cannot be ascertained except by the pieces referred to. On a similar vessel of this fabrique is inscribed "Convalescence de M. Rossignol, Intendant d'Auvergne, M. Cellier, Trésorier de l'Ordre, 26 Mars 1738."

Clermont Ferrand
1734.

Clermont-Ferrand. This inscription occurs on the foot of a Rouen ware ewer, blue *camaieu*, with scrolls and flowers, exhibited at the Paris Exposition, 1867, by Mons. Grange of Clermont.

M
Clermont ferrand
D'auvergne
21 janier 1736

Clermont. There was a manufactory here in the first half of the eighteenth century. The ware was mottled brown, in imitation of tortoiseshell, and of Italian forms.

CLERMONT.

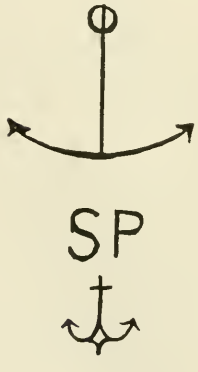
Sceaux-Penthièvre (Seine). In a decree dated June 1753 we read that, upon the request of Sieur Jacques de Chapelle, stating that he had established, about two years since, at the village of Sceaux, a manufactory of fayence, of which he alone possessed the secret; that the ware made

there was appreciated by the public on account of its good qualities and properties; that the sale kept on increasing daily, and that a great number of workmen were engaged; he was consequently permitted to continue his trade. Nothing is said about making porcelain, but M. Riocreux quotes a document, or rather an interdiction from the Sèvres authorities, about 1752, that he was to confine himself to the manufacture of fayence, and it was not until the Duc de Penthièvre became proprietor of the works that they resumed the making of porcelain. This ware is in the style of Strasbourg, the rose colour and green prevailing, painted with flowers and bouquets, but more carefully finished: landscapes on jardinières, &c.

After ten years' labour in bringing his fayence to a high state of perfection, he let his manufactory in June 1763 for a period of nine years to one of his painters, M. Jullien, who had worked for him since 1754. The latter took into partnership Charles Symphorien Jacques, a clever sculptor, turner, and modeller. It is difficult of explanation how Messrs. Jacques and Jullien, who had purchased of Babin the porcelain manufactory of Menecy under the protection of the Duc de Villeroy, could carry on at the same time two works of such different character and so far apart, but from existing documents this appears to have been actually the case.

On the 29th of April 1772, the term having expired, M. Chapelle definitively sold his fabrique to Richard Glot, of Rue St. Denis, porte St. Sauveur. Glot was a clever sculptor, and in the purchase stipulated for all the secrets and processes of his predecessor as well as the materials. He greatly extended the works and multiplied the figures and groups, which were executed in the highest taste.

In 1775 Glot obtained the protection of the Duc de Penthièvre, High Admiral of France, and from that moment the fabrication of porcelain *pâte tendre* was taken up with great activity, but the fayence still continued in demand, and was considered the finest and best painted ware in France.



The mark S X was not used on the fayence, but was the usual mark on porcelain. The anchor was adopted by Glot in honour of the High Admiral, traced in colour, surmounted occasionally by the word Sceaux; the letters S P above the anchor, stand for Sceaux-Penthièvre. The mark in the margin is on a covered vase in the Collection of M. Paul Gasnault of Paris. The word Sceaux alone is sometimes found on fayence of the time of the Revolution. On the 14th July 1795 the works were sold to Pierre Antoine Cabaret, and the artistic character of the ware came to an end, and only vessels of utility were made.

Rennes (Ille-et-Vilaine). In the Abbey of St. Sulpice-la-Forêt are preserved some funeral tablets of fayence of the seventeenth century, supposed to have been made here; one of these bears the following inscription: "Cy gist le corps de defeunte janne Le Bouteiller, dame du Plecix coialu, decedée 29me Janvier l'an 1653 agée de 50 ans." At a recent exposition in this city, Messrs. Aussant and André collected many curious pieces of fayence made in the vicinity; one was a jug of glazed earthenware, inscribed "*Fait à Rennes, Rue Hue, 1769.*" At a sale in the neighbourhood, M. Edouard Pascal obtained a piece with the same inscription, dated 1770. A white fayence group of Louis XV., with Hygeia on his left and Brittany personified on his right, surrounded by attributes, was exhibited, signed "*Bourgouin, 1764.*"

The first positive date recorded is the authorisation, on the 11th July 1748, to Jean Forasassi, called Barbarino, a Florentine, to establish a fabrique of enamelled pottery in the Quartier des Capuçins. This was carried on several years, and the other fabrique in Rue Hue was on a large scale.

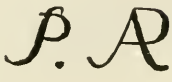
In the *Almanach Général du Commerce* of Gournay, 1788, mention is made of the two manufactories of La Veuve Dulatty and Jollivet at Rennes. In the *Gazette des Beaux-Arts*, vol. xv., several of the specimens are given by M. A. Jacquemart, which he thus describes: "La faïence de Rennes est bonne, son émail est pur et blanc: voilà deux qualités qui la mettent au niveau des œuvres de Nevers et du midi de la France. Cuite au grand feu, elle ne peut avoir, ni les délicatesses de Strasbourg, de Niderville et de Sceaux, ni les tons frais de la peinture a réverbère."

Castilhon (Gard). Fayence in imitation of Moustiers was made here in the eighteenth century. A plate, in the Collection of M. Edouard Pascal, painted with a grotesque personage, bouquets and garlands in green, heightened with manganese, is signed in full, "*Castilhon.*"

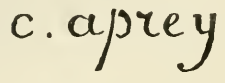
Castilhon.

Aprey, near Langres (Haute-Marne). Established about 1750 by Lallemand, Baron d'Aprey, and it acquired some reputation. Ollivier at first directed the works, and afterwards became proprietor; under his direction an artist named Jary or Jarry gained great reputation as a painter of birds and flowers. About 1780 it was conducted by M. Vilhaut for the manufacture of a superior kind of fayence. In a letter read before the Academy of Dijon by M. Bosc d'Antic on an improved method of making fayence, he fully describes the process adopted by M. Vilhaut at Aprey as being the best then existing; the paper is given *in extenso* in the *Encyclopédie Méthodique*, Paris, 1783, *sub voce* "Faïence." The early style is that of Strasbourg, with rose colour, green, and yellow

predominating. One peculiarity of the Aprey fayence is, that its designs are rarely traced by a dark or black-coloured outline; it is still carried on by M. Louis Gérard. The mark in the margin (preceded by a potter's or painter's initial) is on some early specimens in the Sèvres Museum; other pieces are in the Collections of MM. Edouard Pascal and Mathieu Meusnier of Paris.



On a fayence *porte huilier*, painted with blue and lake borders, and edged with green; marked in black. The name is sometimes stamped on the ware.



Le Croisic (Loire-Inférieure). A manufactory was established here in the sixteenth century by a Fleming named Gérard Demigennes. Horatio Borniola, an Italian, succeeded him in 1627, leaving it at his death to Jean Borniola and Beatrice his sister, wife of a person named Davys, but nothing is known of their productions.

Auch (Gers). In 1758 Messrs. Allemand, La Grange, Dumont & Co. solicited privileges for the establishment of a fayence manufactory in the garden of La Grange; their productions were sought for at the time and well spoken of, but no examples have been identified.

Chateaudun (Eure-et-Loir). Jacquemart says that the Duc de Chevreuse had obtained a privilege for creating a fabrique of fayence in this town; in 1755 Pierre Bremont and Gabriel Jouvet were directors. It is mentioned by Gournay in 1788, but is not in the petition of fayenciers in 1790.

Mathaut (Aube). A fayence fabrique was established here, but its products are unknown to us. The letters patent are dated 14 October 1749, and run thus: "The Sieur Gédéon-Claude Lepetit de Lavaux, Baron de Mathaut, a parish situate in Champagne, on the river Aube, having represented that he has found clay suitable for making fayence near the forest of Rians, and that such an establishment would be of great utility in the country, there being no factory of the same character within twenty-five leagues;" permission was accorded on the 26th May 1750, and a prohibition for ten years against any other within three leagues of Mathaut.

Le Puy (Haute-Loire). This fabrique of fayence was not exactly here, but first established at Orsilhac, then at Brives, by M. Lazerme, about 1780. In 1783 the States-General of Languedoc agreed to accord a gratification *de six cents livres au Sieur Lazerme, négociant de Puy*, "qui a etabli à grands frais, dans son domaine de Orsilhac, une fabrique de faïencerie, dont les ouvrages sont de la plus grande utilité, cet etablissement étant d'ailleurs unique dans le Velay." It is

mentioned in 1785 in the *Almanach Général des Marchands*, &c., and in 1788 by Gournay.

Bourg-la-Reine (Seine). The manufactory at Bourg-la-Reine was established in 1773, under the protection of the Comte d'Eu, by Messrs. Jacques & Julien; it was removed hither when the works at Menecy were closed.

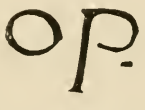
Bourg-la-Reine. There is a specimen of fayence in the Sèvres Museum, sent by the manufacturers, MM. Benoist & Mony, in the year 1819.

Bourg-la-Reine. A fabrique of fayence is still carried on by M. Laurin, who uses the old mark placed upon the porcelain. Besides the white fayence for domestic use, more artistic pieces are produced, painted on the enamel after it has received a slight baking; it is principally in imitation of the Italian. The painter attached to the manufactory of Bourg-la-Reine is a pupil of Sèvres named Chapelet, who marks his decorations with a chaplet as here shown.

Bourg-la-Reine. On a plate and jug, of white fayence, in the Sèvres Museum.

B la R

Bourg-la-Reine. This mark is more frequently found upon fayence than porcelain; it is in blue, on a specimen in the Sèvres Museum, and on a set of eight fayence plates, beautifully painted with exotic birds and trees, insects on the borders, much in the Chelsea style of painting of about 1750 to 1760.



Chaumont-sur-Loir (Loir-et-Cher). A château near Blois. Terra-cotta; 1760 to 1786. Jean Baptiste Nini was born in Lombardy about 1716; he at first established himself at Charité-sur-Loire, and about 1760 entered the service of M. Leray, possessor of the ancient château of Chaumont, as an engraver on glass and fayence in his manufactory there. There are some glasses extant engraved by him with extreme delicacy, and a great variety of terra-cotta portrait medallions of fine work, displaying great care in the execution of the details. His moulds in copper, graved with a burin, were bought in 1820 by a founder of Blois, and melted down into ingots. All his medallions, which are now getting scarce, are signed in small letters, graved in the soft paste: Nini or I. B. Nini. F., accompanied by the date; they are usually of two sizes, 6 inches and 9 inches in diameter. The most esteemed portraits are those of Louis XV., Louis XVI., Franklin (of whom there are six different sizes), some with the date in relief; Voltaire, Madame de la Reynière, Marie Thérèse, Empress Catherine II. of Russia, and about seventy others known, dated from 1762 to 1781, which will be found described at length in M. A. Villier's work on *I. B. Nini; ses Terres*

Cuites, Blois, 1866. Several of these busts were reproduced by Wedgwood in his blue and white jasper, and Nini's name may be found upon some of them.

Uzes (Gard). François Pichon, manufacturer. A specimen of fayence was presented by the maker in 1837 to the Sèvres Museum.

P.B.C.

Nimes (Gard). Manufactory of MM. Plantier, Boncoirant et Co.; stamped on plates, &c. Specimens in the Sèvres Museum, acquired in 1831.

Rubelles.

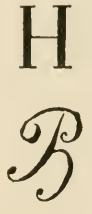
A.D.T.

Rubelles (near Melun). Fayence of opaque shaded enamel. The design is formed by the different thicknesses of the paste, in one or more colours. This was invented by M. le Baron de Bourgoing, and registered in 1856; he was associated with M. le Baron de Tremblé; it ceased in 1858. It has somewhat of the Palissy character; table services, chimney-pieces, &c.; sometimes marked A.D.T. or "Rubelles," both impressed on the ware.

Vincennes (Seine), 1767. The existence of this manufacture is made known to us by a patent of 31st December 1767, from which it appears that M. Maurin des Aubiez was desirous to undertake a manufacture of fayence in the manner of Strasbourg, it being notorious that there did not exist in France any manufacture of fayence comparable in beauty and solidity to that of Strasbourg; being therefore desirous to establish one similar, he had purchased the secret, and brought to Paris a staff of workmen who had been engaged there, and had already expended 100,000 francs to arrive at that degree of perfection which it had now attained, specimens of which fayence had been submitted to and approved by the pubic. He also included in his request *the manufacture of porcelain*, and that he required a large and commodious building for the purpose, which he could not obtain without a great outlay of capital. It was accordingly decreed that the said Maurin des Aubiez should have accorded to him the possession for twenty years of the Château de Vincennes, in a square enclosure, which had formerly been employed for the ancient manufacture of porcelain, with a building and outhouses opposite, and a convenient residence for him and his family; permitting "the said Aubiez to make or cause to be made in our said château, fayence in the style of Strasbourg of every kind, as well as porcelain." Pierre Antoine Hannong appears to have been engaged as director of the "*Manufacture Royale de Porcelaine à Vincennes*," and the manufacture was carried on for four years, until 1771, when Hannong petitioned for assistance, having got into difficulties in consequence of the undertakers having ceased to furnish funds necessary to carry on the works, and which had unfor-

tunately altogether ceased; the petition also stated that he had taken a smaller establishment at Vincennes on his own account, but in a few months this also failed. From a document in the archives at Sèvres, Hannong himself applied at first for the privilege which was accorded subsequently to Maurin des Aubiez, but he was refused; he, however, made fayence, and was signalled at Sèvres as endeavouring to make porcelain and to entice away the workmen from the Royal Manufactory. In 1766 an order was given to interdict his works, but from some high patronage he was allowed to continue under certain restrictions.

The marks used by Hannong on his porcelain are supposed to be the same as those he afterwards used at the Faubourg St. Lazare, here given in the margin. There are some pieces attributed to this manufactory in the Sèvres Museum: one of these is a high teapot decorated in rose-coloured *camaïeu;* the monogram is P. H. in blue.



Orleans (Loiret). According to M. A. Jacquemart, the first establishment of which we have any record is that authorised by a Council of the 13th March 1753 in favour of Sieur Jacques Etienne Dessaux de Romilly, privileged for twenty years to make "une faïence de terre blanche purifiée;" it was called the *Manufacture Royale.* In 1755 Sieur Leroy directed the works, and was succeeded in 1757 by Charles Claude Gérault Deraubert; this fabrique produced glazed statuettes tinted something like the Italian.

Only one piece has come under the notice of M. Jacquemart which bears the mark indicated in the *arrêt*, an O crowned in blue (see margin); it is a Chinaman seated, holding in his hands two branches of a tree, unfortunately broken, but forming part of a candlestick, like Dresden; these were executed by Jean Louis, who came from Strasbourg and Sceaux; this was soon converted into a porcelain manufactory; in 1760 fayence was still made at Orleans, especially large figures from 4 to 8 feet high, of which Bernard Huet was the author; his name is sometimes found written retrograde TƎVH. The *Almanach de Orleans*, 1776, does not mention the fabrique of Gérault, Rue de Bourdonblanc, but only those of Mezière, père et fils, in the Rue de la Grille, and aux Dames de la Croix; two years later Fédèle made fayence in Rue du Dévidet; in 1790 there were two in existence, but in 1797 all had disappeared, and the Widow Baubreuil erected a fayence manufactory in imitation of the English ware.

ORLEANS.

Orleans (Loiret). Enamelled fayence, about 1780. Another manufactory of fayence was carried on about the same time by a potter named Barré. There

was a fabrique of stoneware carried on by M. Laurent Gilbert in 1834, and another of fayence and marbled ware by M. Gaumont in 1830; specimens of these are in the Sèvres Museum.

LAURENS·BASSO·
A Toulouza
Le 14ª maÿ 1756.

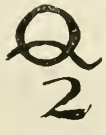
Toulouse. A manufactory of fayence was established here early in the eighteenth century; the ware is very much in the style of the early Rouen. There is a large hunting-bottle with eight loops in four rows at the sides for suspension, painted with blue flowers, and round the neck the annexed inscription, belonging to Mr. C. W. Reynolds. In 1790 there were two manufactories, as appears by the petition of the fayenciers to the National Assembly in that year, but we have no particulars respecting them. M. Vinot of Paris has some pieces painted with arabesques and the word *Toulouse* in full.

Toulouse (Haute-Garonne). Established 1820. Fouqué, Arnoux, & Co.; on enamelled fayence, both white and coloured. They still make all sorts of ware, from terra-cotta to fine porcelain; being conducted by M. Fouqué.

Quimper (Finistère), near Brest. In a document deposited at Sèvres mention is made of a fayence manufactory in the style of Rouen established here about 1690. In a recent exposition of ancient fayence at Rennes, in Brittany, there was a large plate of this manufacture, dated 1700, similar to that of Rouen and Moustiers, painted with emblems and bordered with scrolls, on blue ground.

Quimper. A manufactory of glazed stoneware, grey and brown, by De la Hubaudière, 1809. It has the appearance of being much earlier in date; the mark stamped.

Quimper. Another manufactory of stoneware, by Messrs. Elowry & Porcher, 1840.



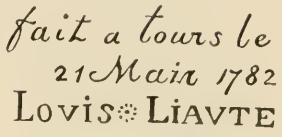
Quimper-Corentin (Finistère). On fayence of the eighteenth century, early part, something in the style of Rouen; flowers, common quality.

Montet (Saone-et-Loire). A manufactory near Charolles, directed by M. Laurjorois; stamped on white stoneware. Paris Exposition, 1819 and 1830.

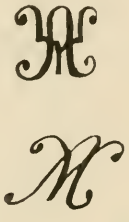
Tours. Established about 1770 by Thomas Sailly at the Faubourg St. Pierre-des-Corps, for the manufacture of fayence and glazed earthen-

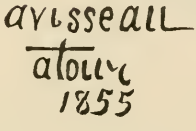
ware; after his death in 1782 it was carried on by his son, Noel Sailly. Porcelain was also made here in the same year.

Tours. On a fayence pilgrim's bottle, painted with the arms of France, crowned; the centre is pierced through; the name is probably that of the person for whom it was made. Sèvres Museum.



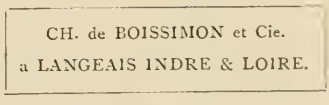
Tours (Indre-et-Loire). Established in 1842 by Victor Avisseau for the reproduction of pottery in the style of Bernard Palissy, which he successfully imitated; he died 1861, and was succeeded by his son, M. E. Avisseau. In the International Exhibition of 1862 three specimens were exhibited, for which he deservedly received a medal: two were imitations of the Henry II. ware; the third, a group of a stork and snake, which, for truthfulness to nature, surpassed any work of Palissy. M. Landais of Tours, the nephew of M. Avisseau, is also a successful imitator of Palissy; there are several specimens in the South Kensington Museum, which were exhibited in Paris in 1855.





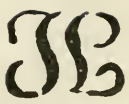
Tours. Some of F. M. Landais' pieces bear his name at full length; others have simply his monogram, as in the margin.

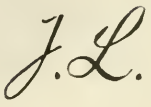
Langeais (Indre-et-Loire). M. Ch. de Boissimon & Cie. On a pair of vases and baskets of fayence with open work and coloured fruit and flowers in relief.



Casemène, near Besançon. The mark of a manufactory, stamped, founded by Laflèche-Paillard at the beginning of this century, and lasted but a short time.

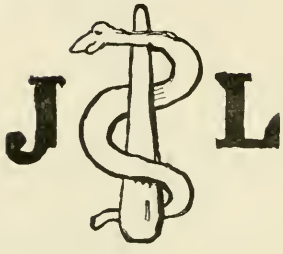
Gien. A manufacture of maiolica has been recently established here, in imitation of that of Italy of the sixteenth and seventeenth centuries, and other varieties of early wares.





Premières (Côte-d'Or), near Dijon, established in 1783 by a brickmaker named Lavel or Laval, who was instructed in the making of fayence by an Italian monk named Leonardi, then travelling through the country. His grandson, Dr. Lavalle, still continues the works in a more artistic style; the modern marks are sometimes pencilled in this character, or stencilled.

Premières (Côte-d'Or). Dr. J. Lavalle, on a fayence plate, painted with Cupid holding a cornucopia of flowers.



Premières (Côte-d'Or). Dr. J. Lavalle, on a plate painted in blue *camaieu*, with trees and flowers; the mark within an ornamented circle.

Premières (Côte-d'Or). There was another fabrique of fayence carried on by M. Pignant, who in 1826 sent specimens to the Sèvres Museum.

Musigny (Côte-d'Or). Established about 1790 by M. Bosc, for the fabrication of *grès;* mentioned by M. Brongniart.

Vaudancourt (Marne). A manufactory of *grès* by M. A. Bodelet in 1836 is mentioned by M. Brongniart.

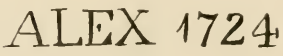
Giey-sur-Anjou (Haute-Marne). A manufactory of *grès* and porcelain, carried on by M. Guignet, of which specimens are in the Sèvres Museum, acquired in 1827 and 1831.

FRANCE—UNCERTAIN MARKS.

From "Les Merveilles de la Céramique," by A. Jacquemart.

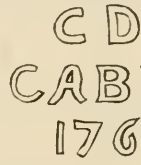
These marks are on a plate in the Marseille style.

On a table fountain in the Rouen style.

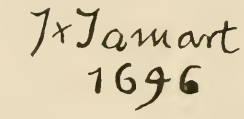


On a fountain in blue *camaieu* with arabesques. Poitiers.

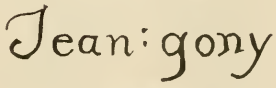
On a *bénitier* with twisted columns, three yellow fleur-de-lis at the top, pierced panels, the bowl decorated in polychrome.



On a bas-relief of the Crucifixion, fine enamel border of arabesques in blue.

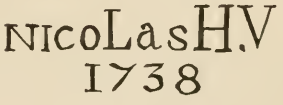


On a plate in blue *camaieu* in the Nevers style.

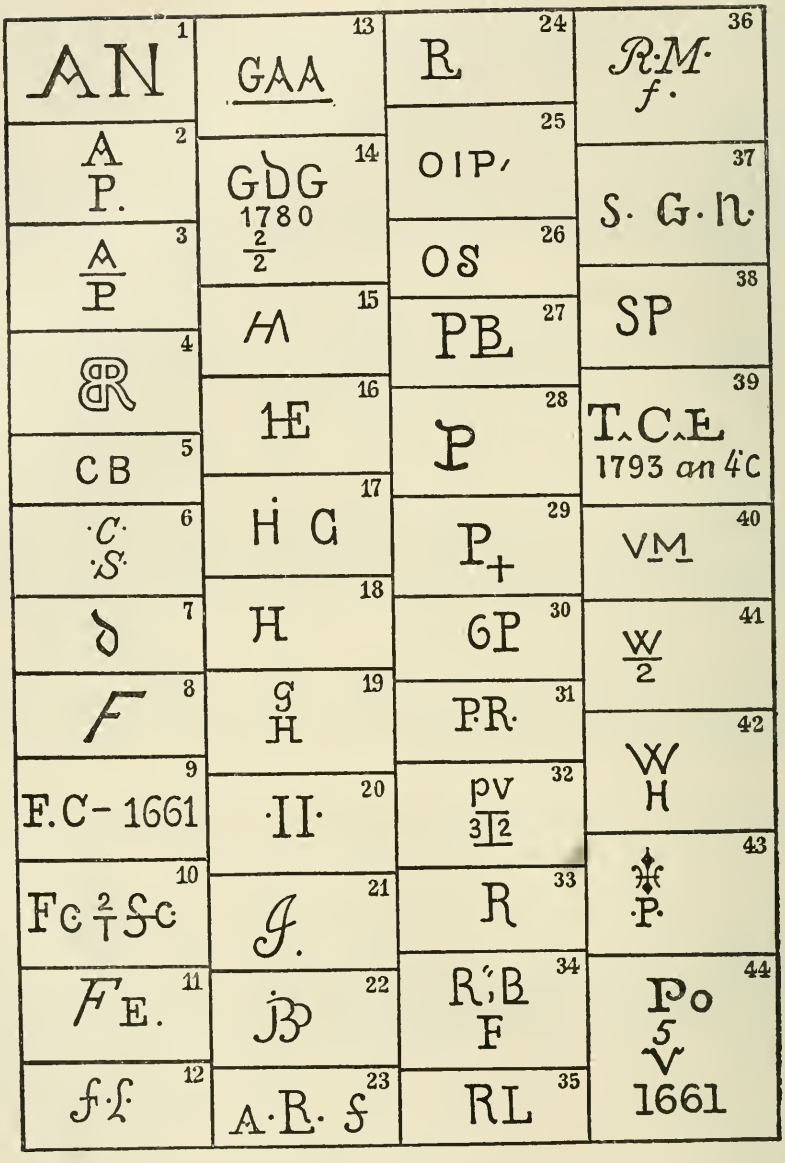


This mark is on a barrel fixed on its stand, surmounted by Bacchus on horseback, blue and yellow circles, blue decoration outlined in black.

On a *canette* in the Rouennaise style, with Chinese figures, brilliant colours.



On an earthenware plate: on the border ornaments in brown and dull green; in the centre a family are reciting the *Bénédicite* (1629).



1. Cream-jug, yellow ground with a medallion painted in blue.
2. Large vase of *terre de pipe*, raised in blue, the cover surmounted by a pine-apple and four leaves.
3. Style meridional. Service *à marques variées.*
4. Fayence, yellow ground with medallions of coloured flowers.
5. Sauce-boat, polychrome flowers.
6. Tankard of Italian form, serpent handle, blue decoration like Nevers.
7. Dish with bouquets of flowers—Strasbourg style.

8. Plates of red clay and heavy decoration of flowers in the style of Rennes, but with bright red.

9. Large dish, like Marseilles.

10. Fayence mug, birds and flowers—Rouen style.

11. Plate, very white enamel and flowers—Marseille style.

12. Portions of a service of fine fayence, rococo reliefs, finely painted with landscapes and flowers ; the rose-coloured tone by its freshness resembles Nidervillers.

13. Tureen, bouquets of flowers—Marseille style.

14. Covered cup and saucer, Pompadour style, light manganese colour.

15. Dish with bouquets of flowers, polychrome style—Franco-Hollandais.

16. Baskets painted with forget-me-not and other small flowers, like the South of France style, royal arms in the centre.

17. Perfume-burner, painted in colours with flowers.

18. On fayence, with leafy handles and buttons, painted with flowers in bright colours.

19. Plates, heavy and thick, polychrome Chinese subjects.

20. Dish with garlands and grotesques, in the Moustiers style.

21. Christ at the pillar, coarse design, in blue on white enamel.

22. Plates painted in blue shaded with grotesques and flowers.

23. Dish in Strasbourg style, with finely painted flowers. The F incuse.

24. Dishes with mythological subjects—Moustiers style.

25. Pieces of fine fayence with reliefs.

26. Soup-tureen—Marseille style ; decoration of bouquets.

27. Fayence vase of complicated pattern, flowers, masks, &c., in relief.

28. Milk-jug, painted with flowers.

29. Small tureen, surmounted by an apple, painted with flowers—style of Strasbourg and Marseille.

30. Thick and heavy fayence, sometimes in blue and sometimes in pale colours with flowers.

31. Jardinières with bouquets in pale violet, butterflies, &c.

32. Compotier, four-lobed, blue decoration, the border in the Chinese style ; bouquet in centre, Marseille style.

33. Thick plates, painted, with flowers and fruit in bright yellow.

34. Plate with polychrome decoration in the Marseille style.

35. Plate, escalloped, with flowers in the style of Lorraine.

36. Small cistern of thick fayence, polychrome decoration of grotesques, in pale colours, imitation of Moustiers.

37. Service in fine fayence, meridional, in the centre subjects in *camaieu*—Le Départ pour la Chasse, Le Retour, Don Quichotte, Josué arrêtant le Soleil ; rococo borders in blue and pale green, touched with manganese.

38. Very fine fayence, beautifully painted with arabesque borders and bouquets of flowers, as good as porcelain.

39. Fayence mug decorated with characters of the Italian comedies.

40. Plateau, rococo style, garlands, arabesques and bouquets.

41. Tureen, surmounted by a branch with fruit and leaves, coloured, decorated with flowers in the style of Rouen.

42. Compotiers, pierced and gadrooned with bouquets, like Strasbourg.

43. Cruet-frame, representing a vessel sailing on the sea.

44. A plateau of coloured masks, and border of reddish-brown enamelled flowers, &c.

Russia, Sweden, and Denmark.

ABOUT the year 1700 the Czar Peter the Great, during his stay at Saardam, induced some potters of Delft to emigrate to St. Petersburg, where he established them. Some fine stoves were made here, but we have little information on the subject, except the following notice in the *Connaissances Politiques* of Beausobre, published at Riga, 1773: "There is also among the porcelain manufactories at St. Petersburg a fabrique of fayence, on the other side of the Neva, where they make every description of vessels in large quantities, of correct design and in good taste. They have a magazine at St. Petersburg, where table services may be had complete for 24 or 30 roubles, and even at lower prices. A private gentleman of Revel has also established at his own cost, near this city, a fabrique of fayence, and has obtained potters and painters from Germany."

RORSTRAND AND STOCKHOLM.

On the 20th May 1725, Baron Pierre Adlerfelt, the Swedish Minister at Copenhagen, requested permission for the potter Jean Wolf to found a porcelain manufactory in Sweden, which was accorded, and 200 silver dollars were sent in July of the same year for travelling expenses and 200 rixdollars to buy 200 pounds of cobalt blue from Saxony, and to bring specimens of the porcelain which he had made at Copenhagen. Wolf estimated the necessary capital at 7000 rixdollars specie, or 28,000 rixdollars,* and he stated that at Copenhagen 48,000 rixdollars had been granted for a similar establishment; after which Wolf was "remercié et

* A rixdollar specie, equivalent to four rixdollars, was divided into three silver dollars or nine copper dollars.

congédié." On the 15th of September Wolf paid a second visit, accompanied by André Nicolas Ferdinand, and they exhibited several specimens of their art, viz., "a statuette, a plateau on four feet, vases, and other objects all made of white clay, well and neatly executed, painted in blue, also some moulds called *hirda*, made of the English tin and metal of Prince Robert." This was before the use of plaster-of-Paris or gypsum moulds had become known.

On the 13th June 1726, a society of twenty members was formed of the leading men, among whom were Messrs. Caméen, Bunge, Gyllengrip, &c., and the State of Stockholm granted the use of a building in that part of the city called Stora Rörstrand (Great Rörstrand) for the manufacture of porcelain (fayence). Wolf was dismissed in 1728. He was succeeded by Christophe Conrad Hünger, who had worked at Meissen as gilder and enameller, and afterwards at Vienna, from which place he probably came into Sweden; he is described as one of the first master-potters in Europe, and was made chief of the manufactory; but he did not succeed in gaining the confidence of the society, for he left in 1733, after which Wolf's associate, André Nicolas Ferdinand, was appointed, who retained the post until 1739. Jean George Taglieb, also a German, was his successor, but he did not please his employers, and left in 1741, when a Swede named André Fahlstrom became master and director, and under his auspices the manufactory began to develop itself, but it was several years before satisfactory results were obtained. On the 4th February 1729 letters patent were granted giving an exclusive privilege for twenty years, and exemption from all duties of the articles employed in the manufacture, and permission to import and sell wholesale and retail the products at all fairs and in all towns of the kingdom free from the octroi and other taxes. The directors promised to produce ware equal in all respects to that of Delft, and in sufficient quantity to supply the wants of all the kingdom; after expending large sums of money, it was, however, many years before the simplest products could be successfully made.

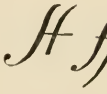
Christophe Conrad Hünger, who was dismissed in 1733, in 1741 addressed the deputation of commerce and manufactures for the privilege of making the *véritable porcelain* of a clay which he said he had found in Dalecarlia, "et de faire des pots aux drogues et des formes aux pains de sucre," employing another clay of a brownish red colour dug up near the city, presenting at the same time specimens, which they found "translucide, assez beaux et étincelant comme la vraie porcelaine quand on le battait avec le briquet." In consequence of a supposed interference with the interests of the Rörstrand manufactory of fayence and its privileges granted in 1735, his offer was rejected, but he obtained the right of making on his own account for twelve years the drug pots and sugar-loaf moulds; but receiving no encouragement, want of funds compelled him to leave Sweden, to which country he never returned.

A deputation was appointed in July 1743 to inspect the Rörstrand manufactory and report upon its administration, which was far from satisfactory. They found there neither master nor book-keeper, the building had become ruinous within and without, and immediate repairs were necessary; finishing their remarks with the observation: "Everything leads us to believe that the works are conducted without energy and proper surveillance." In 1753 a decisive alteration was effected, both in the condition of the fabrique and the quality of its productions. A new society was formed in January of that year, composed of eighteen members, but the one who exercised the greatest influence was Elias Magnus Ingman, afterwards ennobled by the name of Nordenstople; he died 23rd January 1773, sole possessor of the Rörstrand fabrique. Under his zealous patronage it was greatly extended, as shown by the following analysis:—In 1731 were produced finished pieces of the value of 700 copper dollars; in 1734, about 5000; in 1740, 37,000 dollars; in 1753, 53,000; and in 1755 it was increased to more than 76,000 silver dollars (or 200,000 copper); and in 1765, to nearly 100,000 silver dollars (or 300,000 copper), employing 128 workmen. Ingman or Nordenstople, just previous to his decease, sold the Rörstrand works to his son, Elias Magnus Nordenstople, proprietor of the Marieberg fabrique, which he had acquired by purchase; shortly after this the fabrication of fayence with a stanniferous glaze was discontinued, and what was called *porcelain de silex*, or English stoneware, substituted, being covered with a translucid plumbiferous glaze. The heirs of Nordenstople sold the fabrique in 1797 to B. R. Geyer, which has since then changed hands several times.

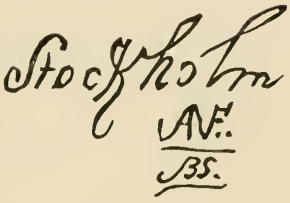
During the first period, from the date of its foundation in 1726–59, the products were chiefly imitations of Oriental and Delft ware, sometimes, but rarely, of French fayence; the forms were simple, occasionally ornamented in relief, but usually in blue *camaieu*. The master-potters were Jean Wolf, 1726–28; Christophe Conrad Hünger, 1728–33; André Nicolas Ferdinand, 1733–39; and André Fahlstrom, 1741–60. Two Swedish painters whose initials are frequently found on the early fayence were Daniel Hillberg and Carl Herweghr.

The second period, 1760–82 or '83, when the fayence with stanniferous glaze was abandoned, the ware was of fine quality, the forms and decorations being copied principally from that of Strasbourg and Marseille, the fruit, flowers, and leaves in relief, the colours being nearly always applied upon the glaze in the rococo style. The master-potters of this period were Jonas Taman after André Fahlstrom's death, 1760; Eric Fahlstrom, 1761; Jacob Orhn or Orn, 1761–82; and Philippe Andre Schirmer, who attended solely to the English stoneware. Among the painters were two who distinguished themselves, Henri Sten and André Stenman; the former came to Rörstrand in 1755, and in 1767

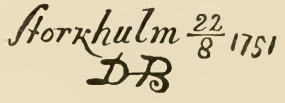
went to Marieberg; Stenman introduced the art of printing on fayence, and afterwards carried out his inventions at Marieberg.

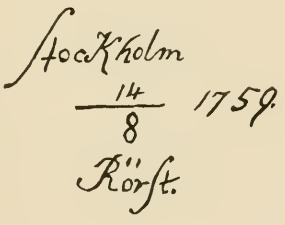


The marks and signatures of the first period, when Rörstrand had no rival, were *Stockholm*, or sometimes *St.* or *S.* only, accompanied by the date of fabrication, the price, and the initial of the painter, traced in blue underneath each piece; on a plate painted with flowers, in the Sèvres Museum. The mark in the margin bears the initials of the painter, André Fahlstrom.

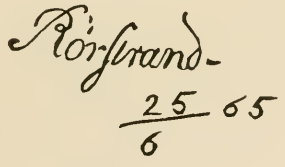


The next mark has the date 22nd August 1751, and the painter's initials, Daniel Hillberg; this mark in blue is on a punch-bowl of enamelled fayence; on the inside is written "Alla wakra flickors skäl."—"Here's a health to all good lasses." Later, after the foundation of the fabrique of Marieberg, and apparently to distinguish the products, the mark was changed to *Rörstrand*, or an abbreviation of the word, retaining the other marks, traced in brown, black, or blue. During the transition we find both *Stockholm* and *Rörstrand*, the name of the capital as well as that of the fabrique, as in the margin, dated 14th August 1759.

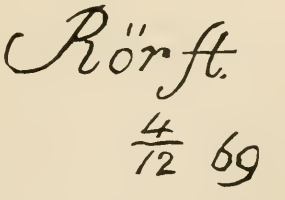




A mark of Rörstrand, written at length, and dated 25th June 1765; given by Strähle in his account of the Rörstrand fabrique.



Rörstrand, dated 4th December 1769, on a fayence tureen, scroll border, edged with green, yellow, and purple, and bouquets of flowers; in the Sèvres Museum.



These marks are found impressed on ware in imitation of Wedgwood and other English fabriques; about 1780.

RORSTRAND & Rorstrand.

MARIEBERG.

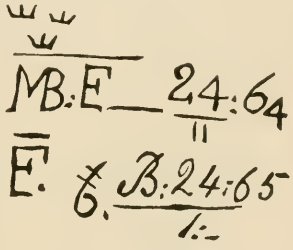
The first idea of establishing a manufacture of fayence and porcelain here originated with Jean Eberhard Louis Ehrenreich, dentist to King Adolphe Frederick in 1758. Marieberg consisted of a few small houses in the mountains near Stockholm. In the spring of 1758, Ehrenreich requested of the King, after presenting specimens of his fayence and porcelain, the privilege of producing "differentes espèces de porcelaines fines et ordinaires, vraies et fausses, ainsi que des grès cérames," soliciting an indemnity of 10,000 silver dollars. A society was formed and the privilege granted on the 28th May 1759. The principal supporter of this new enterprise was the Baron Charles Frederick Scheffer, afterwards Count, a rich and influential person. The Marieberg property was bought in his name. Among the rest were the brothers Benoit and Pierre Bergius, George Henri Conradi, Henry König, Jean Westerman, afterwards Liljencrantz, &c. The building was erected in October 1758, and in the following April, Ehrenreich commenced his works, but in May the whole fabrique was destroyed by fire. In September the new fabrique was completed, and in April 1760 operations were commenced afresh. Ehrenreich engaged Jean Buchwald as master-potter in 1761, which post he held until 1765. One hundred and thirty workmen were employed, and in the following year the number was increased to two hundred and fifty. The fabrique went on prosperously until 1766, when Ehrenreich abandoned the directory, for reasons unknown to us, and in the following year he went to Stralsund. He was succeeded by Pierre Berthevin, who had been employed in France in a fabrique of *porcelaine tendre*, but whether this means fayence or the veritable porcelain it is difficult to determine. The fabrication decreased considerably, and in 1769 Berthevin quitted Marieberg, returning to France. Henri Sten succeeded as director, which situation he retained until 1782, when the fabrique was sold to Major Nordenstople. In 1784 a German named Philippe André Schirmer displaced Henri Sten; Dortie, a Frenchman, 1778–82, assisted in the production of true porcelain, but as this new fabrication did not produce any revenue it was renounced.

In 1780 many of the shares of the works had been sold at Stockholm, and Baron Liljencrantz becoming nearly sole proprietor, he sold the whole to Major Nordenstople of Rörstrand in July 1782. After his decease in 1783, his heirs continued the manufacture a few years, principally in English fayence, and it altogether ceased in 1788 to 1789. An eminent painter named Henri Frantzen was engaged here from 1761 until his death in 1781; his works are usually signed F.; he had two sons, Jean-Otho and Francis-Henry Frantzen, who also painted at Marieberg. Under Berthevin the art of printing on fayence was successfully

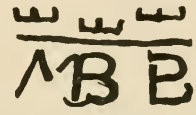
introduced by André Stenman, who came from Rörstrand in 1766, bringing with him the secrets of his art.

The fayence of Ehrenreich has a clear white glaze. A journal of the 27th September 1762 advertises that "the fabrique of Marieberg exposes for sale in the magazine at Stockholm various sorts of *fayences porcelaines*, blue, blue white, *Marseille*, enamelled plates, tureens, dinner, tea and coffee services, and objects of decoration and ornament;" the prevailing style is *rococo*, imitating Strasbourg and Marseille, and the painting was over the glaze. Sometimes statuettes are found representing characters in the French comedies, Scapin, &c.

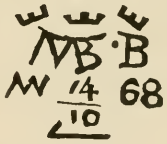
The earliest dated pieces of fayence are 1763; the latest we have met with are 1780; the English pottery subsequently made, is sometimes stamped with the name at length.



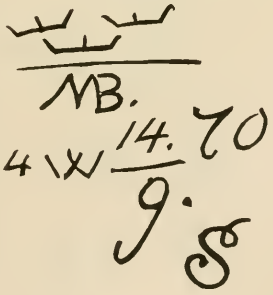
MARIEBERG. This mark is on an enamelled fayence tureen, like Strasbourg. The three crowns are the arms of Sweden, M. B. for Marieberg, E. Ehrenreich the director, and F. the initial of the painter Frantzen; the other letters and figures denote the date, 24th November 1764, and the price.



MARIEBERG. Another mark with the three crowns, the initials of Berthevin, and the name of the place.



MARIEBERG. Enamelled fayence like Delft, with Berthevin the director's initial, dated 14th October 1768.



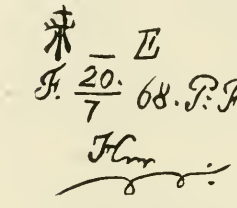
MARIEBERG. A mark of the 14th September 1770, with the initial of Sten, who was for many years a distinguished painter at Rörstrand, and succeeded Berthevin as director here about the year 1769.

STRALSUND.

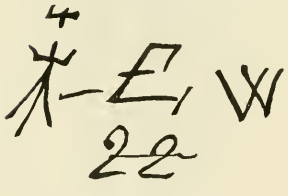
STRALSUND. This manufactory of fayence was established early in the eighteenth century, for it is recorded that one Jean Paskovitz, who had been engaged at Rörstrand, where he only remained a month, went

to Stralsund on the 20th May 1731. According to Count Bielke, who furnishes no date, it was founded by M. Von Giese, a counsellor of commerce, who obtained his materials from the island of Hiddenso, near the Isle Rugen, but its early history is unknown, as well as its products. Ehrenreich, who quitted Marieberg in 1766, went in 1767 to Stralsund, accompanied by some workmen of Marieberg and Rörstrand, to work at this manufactory; but it received a severe shock in 1770 by the explosion of a powder-mill, which destroyed a great portion of the fabrique; it was carried on with varying success until 1786, when it ceased altogether from want of funds.

Count Bielke possesses many specimens of Stralsund fayence, which are very similar to those of Marieberg. The ware bears the mark of the arms of the town, viz., three radiating lines under a crown; sometimes the capital E, the first letter of Ehrenreich's name, follows, accompanied by the date.

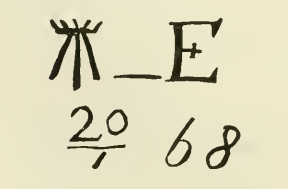


STRALSUND. This mark is on a specimen in the Gasnault Collection; it has underneath the signature of an artist who also painted at Rörstrand—*Carl Herveghr.*



STRALSUND. The arms of the town, three radiating lines under a crown, followed by E for Ehrenreich, and date 25th May 1770, with the price.

Note.—This mark, which comprises all these seven characters, and the next, of January 1768, are placed in one line, not in two as here given.



STRALSUND. A similar mark with Ehrenreich's initial, dated 20th January 1768. On a tureen painted with flowers, in the Sèvres Museum.

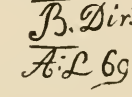
KIEL. A manufactory of fayence was in existence at Kiel, on the shores of the Baltic, towards the latter half of the last century, under the direction of M. Buchwald; one of the principal painters being Abraham Leihamer. Jean Buchwald had been engaged as master-potter under Ehrenreich at Marieberg, 1761 to 1765; a few years after, probably in

1767 or 1768, he became director of the Kiel fabrique; we see by his signed and dated pieces that he was at Kiel in 1768 and 1769. The ware made here was very similar to that of Strasbourg with coloured scroll borders.

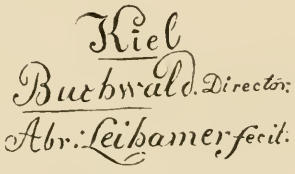
KIEL. This mark is on a fayence vase and cover, painted with peasants and rural scenery; similar to the Strasbourg style, about the year 1770.

KIEL. On a fayence vase, *circa* 1770, globular, with raised borders, edged with brownish green and sprigs of flowers, and flowers in full relief on the cover; marked in red. This, and some other pieces of Copenhagen fayence, were brought from the Baltic.

KIEL. This mark, with the initials of Buchwald, the director, and Leihamer, the painter or maker, is found on some fine *camaieu* paintings of bright green, heightened with black and touched with gold; the date is 1769.



KIEL. The mark in the margin is on a bowl with a cover in form of a mitre, probably used for "bishop," a sort of punch or spiced wine; it is painted with ladies and gentlemen seated at a table drinking *bishop* out of a bowl of the same form; on the reverse, soldiers skirmishing.

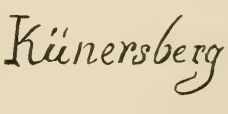


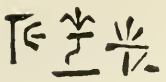
GUSTAFSBERG, near Gothenberg; about 1820–1860. Godenius, manufacturer of earthenware services, usually in blue and gold, like Staffordshire ware.

HELSINBERG (Scandinavia). A manufactory of stoneware was established about the year 1770, and produced a good quality of ware for domestic purposes; at a later period moulded ornaments for the external decorations of edifices were also made.

HELSINBERG.

KÜNERSBERG. This name in full is met with on fayence. In the Collections of M. Gasnault and M. E. Pascal of Paris are some specimens painted with flowers, &c., in violet *camaieu*.





KÜNERSBERG. A mark so attributed by M. Jacquemart.

COPENHAGEN. There was a fayence manufactory here early in the eighteenth century, but we have no precise information by whom it was founded. In the account of the Rörstrand fabrique, Strähle states that on the 20th May 1725 the Baron Pierre Adlerfelt, Swedish Minister at Copenhagen, sent Jean Wolf from the Copenhagen fayence manufactory to form a similar establishment at Stockholm. Wolf, estimating the probable cost, stated that at Copenhagen the sum of 48,000 rixdollars had been expended in its construction. About 1770 porcelain was made and artists of great talent were employed, who painted both that and fayence: the names of three of these artists were Gilding, Seipsius, and Ruch.

FAYENCE.

Holland, Belgium, and Germany.

FAYENCE with stanniferous enamel was known from the earliest times. Theophilus (*Diversarum Artium Schedula*) devotes a chapter to the art of painting earthenware vessels with various vitrified colours, and a commentator on his work relates the fact of this glaze (of which he gives the composition) having been used at Schelestadt, in Alsatia, as early as 1278. In the *Annales Dominicanorum Colmariens* (1283), *Urstis. Script. rerum Germ.*, v. ii. p. 10, we read: "Obiit figulus Stelztatt qui primus in Alsatia vitra vasa fictilia vestiebat." M. Piot (*Cabinet de l'Amateur*) cites, as a proof that the stanniferous enamel was well known in the commencement of the fourteenth century, a receipt given in the *Margarita Preciosa*, a treatise written in 1330: "Videmus, cum plumbum et stannum fuerunt calcinata et combusta quod post ad ignem congruum convertuntur in vitrum, sicut faciunt qui vitrificant vasa figuli;" and it is not stated to be an invention or a novelty, but merely as a fact known to the potters of that time. Hence it is evident that the art of covering earthenware vessels with an opaque enamel made of lead and tin was used long before Lucca della Robbia's time, and that he merely applied it to sculpture in terra-cotta, which had previously been executed in distemper. The Moors of Spain applied this enamel to their pottery in the twelfth and thirteenth centuries; the Arabs before them, even in the eighth century, were acquainted with it, and the *azulejos*, or tiles of the Alhambra, of the thirteenth century, are well known; while some even go so far as to assert that the tiles discovered at Nineveh are enamelled in like manner, and not merely glazed. The instances, therefore, given

by M. Demmin of similar enamelled fayences existing at Leipzig and Breslau of the twelfth and thirteenth centuries, show that it actually was adopted about that time in various parts of Germany, but does not prove that it was invented there; but he is entitled to as much consideration as others who attribute its invention to Italy.

Hanau. Quality unknown. *Circa* 1650. In a MS. of 1707, in an inventory of a Nuremberg mansion, are mentioned "Zween weiss und bloue Hanauer Krug mit Zinn beschlagen;" and in the *Handbuch der Erfindungen von Busch* we read that towards the middle of the seventeenth century two Dutch merchants established a fayence fabrique at Hanau, which was purchased at the commencement of the eighteenth century by Simon von Alphen.

Teylingen. This place has become celebrated in keramic history from its association with the unfortunate Jacqueline, Countess of Hainault and Holland, and the manufacture of a sort of earthenware jug called the *Jacoba Kannetje*. This princess, born about 1400, became wife of John, Duke of Brabant, and after many severe trials, abdicated in 1433, and retired to the Château de Teylingen, about five hours' journey from Rotterdam. While here, according to the tradition, she employed her leisure in superintending the manufacture of stone pots or cruches, and is said to have thrown many of them into the fosse of the chateau as souvenirs to posterity, that in after-ages they might be considered works of antiquity; for this reason these particular cruches found in the fosse, and others similar, are called *Jacoba Kannetjes*. Such is the legend in Holland, which is in some degree verified by the actual discovery of a vast quantity of them on the spot, proving at least that there was a manufactory. However, it is probable the same description of pottery was made for common use simultaneously in other parts of Holland and in Germany. This manufacture therefore goes back to the commencement of the fifteenth century. Some archæologists are of opinion that these vessels were placed before the guests at table, used only once, and, when empty, thrown into the moat of the castle. This stoneware is of a cheap character and common quality, of coarse grain, and not enamelled or coloured, but still hard and impermeable; the forms of these cruches are generally globular, with a small handle and a foot, the body and neck being marked by circles or rings with the lathe, and the foot escalloped as if pinched by a finger or thumb; they are otherwise plain and without any ornamentation. Some idea of them may be formed by referring to Nos. 1, 8, and 11 on p. 31, found in London. The *Jacoba Kannetje* figured by Marryat in his "History of Pottery" is a superb *Raeren* ware canette of the sixteenth century, with designs and ornaments in relief. Nothing less resembles the real *Jacoba* than the specimen there given, which is nearly two centuries later in date of manufacture.

Utrecht. Fayence with stanniferous enamel. A manufactory of

tiles, "carreaux de revêtement," decorated in blue or violet *en camaieu*, was founded in the eighteenth century, and carried on by the following proprietors in succession :—

1760.—The founder, Albertus Prince.
1798.—Hendrick Jacob Kraane-Pook and Gerrit Bruyn.
1823.—Hendrick Jacob Paul Bruyn and Pieter Ambrose Bert.
1824.—Baudewyn and Jacob Van der Mandere.
1839.—Baudewyn, Jacob Van der Mandere, David Hendrick and Franciscus Marinus Royaards.
1844.—The Brothers Royaards and Hendrick Camerlingh.

The manufactory was closed in 1855, having worked with two kilns and about fifty workmen ; they imitated the ancient tiles of Delft, and having no mark, they are often sold for real Delft. There are still two manufactories at the Hallsteig Barrier, one belonging to M. Ravenstein, the other to M. Schillemans, for making tiles in imitation of Delft.

Overtoom. A manufactory of fine fayence was established in 1754 in the parish of Amstelveen, near Amsterdam, in a theatre where French performances were formerly given ; the Barons Van Haeren and Van Palland were the proprietors, Ariel Blankers, director, and Wollen Tusnig, modeller. The constructions were called Blankenburg, after the director's name. The fayence, though rather heavy, was of a fine white enamel, very hard, and of good forms ; besides table and tea services, they made some pretty groups of birds, modelled from nature, statuettes, vases, &c. They are now very scarce, as the works were limited ; it ceased in 1764, having lasted only ten years ; no mark is known. The machinery and materials were bought by the Count Van Gronsfeld, who removed the manufactory to Weesp.

Houda (North Holland). Gaberil Vengobechea. This mark, stamped, is on fayence plates with coarsely painted violet scrolls ; there are three triple cockspur marks round the border underneath.

Gaberil Vengobechea
Houda.

Hamburg. The name of this artist occurs on a four-sided tea-caddy, artistically painted in blue, with figures of lovers and rococo scrolls, gilt borders ; in Mr. H. G. Bohn's Collection. This interesting specimen is the only one we have met with made at Hamburg ; our first impression was that the vessel was made at Delft and painted at Hamburg, but the words *sculpsit et pinxit* clearly prove that it was both made and painted at Hamburg.

Johann Otto Lessel
Sculpsit et Pinxit.

Hamburg Mensis
Januarij Anno 1756

Bailleul (Nord), or Beilen, in Holland. The inscription has been

read differently, but the Dutch town is probably intended. M. A. Jacquemart attributes to this place a soup-tureen in the Musée de Cluny. Gournay in his *Almanach Général du Commerce* says: "The fayence of this locality equals in beauty that of Rouen, and has the advantage of bearing the most violent heat, and is sold at a moderate price, the workmanship being cheap." We have not met with this variety, but the tureen, M. Jacquemart says, is decidedly of French fayence, not German; it is decorated with shields of arms and Dutch inscriptions; the cover has lions and heraldic emblems in relief, and is inscribed "Ghemaecke tot Belle C. Jacobus Hennekens anno 1717;" made at Bailleul. This piece was read by Demmin (*Guide de l'Amateur de Faïence*) "*Ghemaeckt tot Beile*," and attributed by him to Beilen, near Assan, Holland.

Ghemaeckte tot Belle
C. Jacobus Hennekens
anno 1717,
and inside
Belle C.I.H.

Amsterdam. A German Jew of Breslau, named Hartog, known by the adopted name of Hartog Van Laun (maker of the planetarium described by Professor Van Swinden, and purchased by the Society Felix Meritis in Amsterdam), in conjunction with another named Brandeis, established a manufactory of fayence about 1780 at "Flacke-feld, near the Gate of Weesp, at Amsterdam." It ceased about 1785. The ware is heavy, not very artistic, and usually in blue *camaieu* decorations. A piece given by a son of Brandeis to M. Demmin bears this mark. M. Brandeis has still at his residence, 419 Rapenburger Straat, several pieces of the ware made here. A fruit-dish, painted in lilac *camaieu* with peasants dancing, has this mark of chanticleer proclaiming the dawn. (*Keramic Gallery*, fig. 166.)

Delft.* The ancient town of Delft is situated between the Hague and Rotterdam, and few names are better known, especially to the collectors of pottery.

In the sixteenth century Delft was celebrated throughout Europe for its excellent beer, which was attributed in a great degree to the quality of the water. There were nearly three hundred breweries along the sides of the canal; all these were destroyed in the great fire which devastated the town in 1536; but owing to the consideration shown to them by Charles V., in relieving the brewers from all taxes on the materials they employed for twenty years, they were quickly reinstated,

* Reprinted from the author's communication to the *Art Journal* of October and November 1884, to which the reader is referred for the illustrations which accompanied it.

and in fifty years the trade became more flourishing than ever. The opulence of the brewers of Delft was proverbial.

It was destined, however, to give way to an industry of a more artistic character, but how the change was effected must remain a mystery. The brewers, with the trades in connection, such as coopers, boatmen, &c., numbered more than one-third of the entire population. In the commencement of the seventeenth century the celebrated breweries of Delft were gradually discontinued, and by 1640 they had all closed, one after the other.

Bleswick (*Beschryvinge der Stadt Delft*, &c., Delft, 1677) styles the Delft ware *Delfsche porceleyn*, by which term it was always known, being the nearest approach to the Oriental or true porcelain made at the time he wrote, and usually imitating the Japanese designs. The intercourse with Japan was carried on solely by the Dutch vessels, which constantly arrived from Decima to the East India Company's depôt at Delft, the cargoes being largely supplemented by quantities of Japanese wares; from thence they were dispersed throughout Europe. The cities of Delft and Rotterdam each contributed a sixth of the capital of this celebrated company. The brilliant actions of the Dutch mariners have been extolled by many writers of the seventeenth and eighteenth centuries. The exploits of one of their vessels, called "The Devil of Delft," are mentioned by Dudley Carleton; this vessel engaged and captured a vast amount of treasure from the Spanish galleons. *Les Delices de Pays Bas*, 1679, relates that Admiral Piet Hein, a native of Delft, captured in one year "sept millions deux cent mille livres d'argent, trois millions six cent mille livres de marchandises, quatre millions en canons et autre equipages. Cette année là, les associés de la compagnie reçurent cinq cents pour cent. de leur mise, et encore n'eurent-ils que la moitié des trésors capturés."

It is to the end of the sixteenth century that the first attempts to make fayence can be traced, and in the commencement of the seventeenth century it assumed a commercial aspect. Hence the origin of Delft fayence may be fixed about 1600. Bleswick says: "C'est à l'epoque où les brasseries si renommés de Delft declinèrent et disparurent que les faïenceries commencèrent à fleurir."

This brings us to the consideration of the origin of the manufacture of fayence at Delft. All the books which treat of the industries of the Netherlands are silent as to the fayence of Delft before 1650, and it is not until 1667 that Bleswick mentions it, and he evidently considered it of small importance, for out of nine hundred pages he only devotes to it about fourteen lines. The *Delices de Pays Bas*, in 1678, is also silent as to the importance of this manufacture.

M. Havard, *Histoire de la Fayence de Delft*, to whom we are indebted for the most complete history yet written, and whose instructive

and beautifully illustrated work is now before us, has thrown considerable light upon its hitherto obscure origin, and by his perseverance has furnished us with a biography of all the keramists of Delft. He has, moreover, corrected many errors and exaggerations which have been advanced without due consideration or authority, and which rest entirely on the crude and imaginative remarks of persons unqualified to reason with discretion or prudence, yet arbitrary and partial in the highest degree.

M. Havard refutes the absurd pretensions and gross errors of an author who endeavours to assign to the fifteenth century the introduction of fayence into Delft. The proofs M. Demmin adduces (*Guide de l'Amateur de Faïence*, &c.) are two pieces of Delft fayence: one represents a horse fully caparisoned and saddled, painted in colours; on this he finds the letters I.H.F., and under them the number 1480, which he mistakes for a date; for there is nothing in the piece indicating an earlier period than the eighteenth century, and the Arabic numerals, which he erroneously imagines were used in the fifteenth century, are merely the ordinal number of a fabrique called "The Fortune," I.H.F. signifying *In het Fortuyn*, where the practice was to mark their pieces in that way. A mark of the same fabrique has the number 1185; according to this method of reasoning, he might have fixed it at the twelfth century.

Great exaggerations have been made by authors as regards the population of Delft; it was for a century and a half the most important manufacturing town in Europe. In the year 1680, when at its greatest prosperity, the population did not exceed 24,000, and the number of persons employed in the fayence fabriques were not more than 1500 or 2000 at most, and the number of fabriques did not exceed thirty. In 1659 and 1664 the official documents in the archives only mention twenty-three. In 1780 they were reduced to half that number, and in 1794 to ten. In 1808 there were only seven: the Lampetkan, the Porceleyne Fles, Bloempot, Klaauw, the Greekse A, Drie Klokken, and the Roos. By degrees these also disappeared, the Lampetkan in 1810, the Bloempot in 1816, the Greekse A and the others a few years later.

We may here also allude to the erroneous statements of prices paid to decorators of fayence. M. Havard says: "Everybody has read the gross exaggerations of the prices paid to these clever artists. It will be seen by the following document it was by *sous*, and not *florins*, that the decoration of various objects was computed; and in the same ratio we need not be surprised at the low prices named in their tariff. A very fine polychrome bottle belonging to M. Fetis of Brussels is inscribed "G. N. H. 7st.;" this, which at the present day would realise perhaps as many pounds, was actually sold for seven stivers, that is, seven Dutch sous, equal to fourteen sous of the present day. An order is quoted from a dealer at Tournay to Zacharias Dextra, of the *Drie Astonnen*, in

1758, whose fine works are well known, thus :—For decorated pieces the prices were as follows per dozen :

	Sols.
6 douzaines de grand plat fon bleu et en couleur des nouveaux dessains à	50
6 douzaines dito moien plat bleu et en couleur à . . .	40
2 douzaines salladier a cartiez den bleux à . . .	50
2 douzaines salladier a cartiez den bleux à	34
100 douzaines de tasse à caffée bleux est en couleur rouge . .	8

In an early register preserved at Delft, the only person whose name appears as *Plateelbacker* (master-potter) is an entry on the 1st September 1584 of the marriage of Herman Pietersz, fayence-maker, widower, born at Haarlem, with Anna Cornelisz. He had doubtless learned his trade at Haarlem, where many potters then resided, making a coarse description of pottery (so indeed was all that was made in the sixteenth century), viz., a red ware covered with lead glaze. The true Delft fayence of yellow biscuit, with stanniferous enamel, which constitutes real Delft, was not known until the seventeenth century.

The source from which M. Havard derives his information as to the names of the *Plateelbackers*, or master-potters who had passed their examination and received a diploma, is from the *Meesterboek* of the Gild of St. Luc, in which their names are enrolled. It forms two volumes, and was recently discovered in the Royal Library at the Hague, and contains entries from 1611 to 1715. In addition to this there is a list of marks deposited in 1680 by a decree of the magistrates of Delft; a list of master-potters made in 1759, and a register of potters' marks deposited in 1764, all of which are in the archives at Delft. Our diligent author, M. Havard, has also searched the registers of births and marriages in Delft from 1575 to 1808, contained in more than 150 volumes, to complete his biography of all the keramists of Delft.

This *Meesterboek* of St. Luc commenced in 1613, and the first eight names mentioned are: 1st. Herman Pietersz, 2nd. Pauwels Bouseth, 3rd. Cornelis Rochus Van der Hoek, 4th. Egbert Huygens, 5th. Michiel Noutsz, 6th. Thomas Jansz, 7th. Abraham Davitsz, and, 8th. Symon Thonisz.

It was doubtless between 1596 and 1611, the epoch in which the Gild of St. Luc was founded, that the origin of the fayence of Delft may be traced, and that Herman Pietersz was the great promoter of it.

In the *Recueil Delft* no mention is made of *Plateelbackers*. In 1596 there is a list of all the professions allowed and exercised within the walls of Delft, but in that no mention is made of makers of fayence. The *Meesterboek* of St. Luc must, therefore, be our starting-point of information.

The Gild of St. Luc consisted of eight bodies of artists and workmen, grouped together in rather a heterogeneous manner:—1. Painters of

every kind, whether in oil or water, pencil, or otherwise, no distinction apparently being made between the artist and the whitewasher or house-painter; 2. The painters and engravers upon glass, glassmakers, and glaziers; 3. The fayence-makers and painters upon fayence; 4. Upholsterers and makers of tapestry; 5. Sculptors in wood, stone, and all other substances; 6. Sheath or case makers, who at this time were real artists; 7. Art painters and librarians; and, lastly, 8. Dealers in paintings and engravings. All the trades which involved the arts of design were here represented.

The Gild had absolute power over every article produced by these trades; no person could execute or cause to be executed any object appertaining to them without the authority of the Syndics, and every infraction of their rules was visited by a fine of ten florins and forfeiture of the object executed. Any unauthorised person attempting to work at any of these trades, even putting in a pane of glass, for instance, was subject to a fine of twelve florins and confiscation. Nobody could sell a painting, a glass, or a piece of fayence, without being a member of the corporation. Before becoming a master-potter, every person had to serve an apprenticeship of six years, and at the end of every two years the contract had to be renewed until the full term was completed, which involved a fresh payment. This course being accomplished, the apprentice had to submit proofs of his capability in order to pass his examination. In fayence, the painter, *Plateelschilder*, and the thrower, *Plateeldrayer*, were required, before obtaining their diplomas, the former to decorate a dozen large dishes, and a fruit dish entirely covered with ornament; the latter to throw upon the wheel an ewer, *sirooppot*, a salad-bowl, and a salt-cellar with a hollow foot out of a single piece of clay, in the presence of two deacons of the craft, and was locked up in a room while at work; then both thrower and painter had to form and paint a pile of thirty small plates. If not approved, they had to serve a year and six weeks longer before they could again offer themselves for election. The *droits de maîtrise* were heavy for the period: for a native of Delft 6 florins, for a stranger 12 florins, for the son of a potter 3 florins. M. Havard relates that Jan Van der Meer and Pieter de Hooch, the two celebrated painters of the Dutch school, not being able to pay the charge, were forced to solicit the indulgence of the Burgomaster, and pay by instalments, their friends becoming surety.

There were several good points in the management of the Gild. A school of design was established, which all the apprentices were obliged to frequent, and annual meetings for the distribution of prizes to the most efficient. As early as the middle of the seventeenth century, each trade raised a fund for mutual help to the sick and needy, and almshouses for those incapable of work.

In 1764 an edict was issued compelling all master-potters to send

into the Gild of St. Luc a description of their sign, with the mark they were accustomed to place upon their wares, and prohibiting any persons, under a fine of six hundred florins, from counterfeiting the marks of other potters. These were entered in a register which is still preserved, and this was until recently the only official document known relating to the history of the *Plateelbackers* of Delft, except a short list of marks sent by some potters in 1680 to protect themselves against counterfeits.

Scarcely any of the most talented keramists who took the lead in this movement were natives of Delft; neither Albrecht de Keizer, who was the first Syndic of the trade, nor Abraham de Kooge, nor Frytom, nor Fictoors, nor Kleynoven were natives. Among the families which form a sort of dynasty of potters there are not more than five or six of Delft origin—the Mesch, De Milde, Kam, Brouwer, and one or two others. The two Cleffius were from Amsterdam; the Hoppestein, the Eenhoorn, and the Pynacker families did not belong to Delft, and in becoming master-potters were obliged to acquire the right of citizenship; and in 1680, of the seven potters who deposited their marks to protect themselves from counterfeits, only two were natives of Delft.

There is a difficulty in tracing the genealogy of many of the potters. M. Havard says: "In those times, indeed, the workmen, the labourers, and others of low condition, were not accustomed to retain their family name distinct; they restricted themselves, according to the custom of the fifteenth and sixteenth centuries, to making their Christian names precede that of their father." Thus, in the case of Herman Pietersz, founder or promoter of the Gild of St. Luc in 1611, Herman being the son of Peter, was called Herman Pieterszoon, or Pietersz by abbreviation. The son of Herman, christened Gerrit, was styled Gerrit Hermansz; and his children, Herman and Annetje, were styled, for the same reason, Herman Gerritszoon and Annetje Gerritsdochter, that is, the son or daughter of Gerrit, and by abbreviation Herman and Annetje Gerritsz. But if good fortune arrived, or there was some motive for distinguishing themselves from the common, they adopted a surname, which was chosen from their profession, from physical or moral qualities, a colour, or a talent, or they appended to their prenomen the place of their birth or their property. In looking over the *Meesterboek*, out of the thirty names which first occur, we shall scarcely find six which are anything else than direct patronymic indications. In artistic professions, on the other hand, the surname was generally used; so that in the registers of St. Luc the names of painters, librarians, glass and tapestry makers, have a sort of aristocratic appearance, while the modest potters seem to be disinherited.

In the middle of the seventeenth century all this was changed. The trade had increased and prosperity was at its height; Delft fayence became celebrated and orders were received from all countries. It was then that the master-potters became great and influential, and took upon

themselves some distinctive surname. This Jacob Wemmertsz added the high-sounding name of Hoppestein; Pieter Jansz styled himself Van Kessel; Jacob Jacobszoon became Dukerton; and so on of twenty others. Some sonorous appellation was chosen when fortune or reputation made them distinguished. In 1650, when Quiering Aldersz married and was elected master-potter, he was content to use that name alone; but when he became Syndic in 1659, he was transformed into M. Van Kleynoven.

The early keramists of the seventeenth century are peculiar from the immense number of figures crowded into their compositions. One signed by Tomes Jansz (1590–1611), representing the Last Judgment, in the Collection of M. Loudon of the Hague, is so intricate that M. Havard in his work could find no means of reproducing the four hundred figures which compose the picture and its elaborate border. Two others by the son of Herman Pietersz (Gerrit Hermanszoon, 1614) are nearly as intricate. One is a charge of cavalry, in the Slaes Collection, dated 1634; the other, a kermesse, dated 1640, is in the Evenepoel Collection. Some, however, are of a more quiet and harmonious character, and not so crowded, being mythological subjects after the paintings by Goltsius.

About 1650, a great change was made in the decoration of fayence, and painters of greater merit, as well as potters of a higher character, entered upon the scene, whose names we will briefly introduce to our readers, omitting for want of space those whose works are not so well known. The dates immediately following the names indicate their admission to the Gild of St. Luc as licensed potters.

Abraham de Kooge, 1632, was a painter in oil, but he also painted on fayence. He produced those splendid plaques of landscapes in blue *camaieu*, which have never been surpassed. Examples of them are in the Loudon and Evenepoel Collections.

Albrecht Cornelis de Keizer, 1642, was the first to imitate the designs on the Japanese porcelain, but he did not confine his talent to this particular style. His works are of very high finish, and usually painted in blue. A lofty *vase à jacinthe*, of elegant form, of his second period, *cir.* 1660, representing a garden scene and figures, and round the top a frieze of cupids, 2 feet 10 inches high, is an heirloom in the possession of Walter Moseley, Esq., of Buildwas Park, Shrewsbury. His son, Cornelis de Keizer, and his sons-in-law, Jacob and Adrian Pynacker, were equally eminent in carrying out his wonderful imitations of the Japanese porcelain.

Frederick van Frytom, 1658, an excellent artist, preferred blue *camaieu* to polychrome. A plaque representing an extensive landscape with figures is preserved in the Royal Hague Museum.

Wouter van Eenhoorn, established in 1658, and his sons, Samuel and Lambartus, who succeeded him, devoted themselves to polychrome, in which they excelled.

The Kams, numbering five fine artists, were accustomed more especially to paint in blue with Japanese subjects.

Piet Vizeer, 1752, emulated the choice polychromes of Lambartus Van Eenhoorn. No potter, in fact, ever managed his colours so admirably *au grand feu*, nor infused so much vigour and intensity into his works.

Gysbrecht Verhaast, 1760, was a careful artist, and composed some fine tableaux upon a beautiful enamel. He painted Dutch scenes after Teniers and Brouwer.

The two Dextras, Zachariah, 1720, and Jan Theunis, 1769, both imitated the Dresden decoration, and excelled in fountains, tureens, and other important pieces, in polychrome and gilding.

Four members of a patrician family of Delft, the Van der Hoeves, were elected as *Plateelbackers* in the Gild of St. Luc—Cornelis Rochusz Van der Hoeve, one of the founders, in 1611; Jan Gerritz, admitted in 1649; and the two Cornelis in 1662 and 1698. This family bore in their arms three violins sable on a field argent. M. Havard suggests that these four keramists desired to leave to posterity tangible emblems of their shield, which seems probable, as the only four genuine violins known are by different hands and of successive dates.

Augustijn Reygens or Reygensburg, 1663. His productions were decorated with the beautiful red and gold so much in vogue; Albrecht de Keyser and Jan Kulick, who possessed the secret, being connected with him in the manufacture.

Arij Jan de Milde, 1658, was the maker of the red ware teapots so much then in use. They were of the Japanese form, and were also made at the manufactory of L. Van Eenhoorn, stamped with "The Unicorn," a rebus on his name; by M. Gouda, of "The Roman," and others, and subsequently copied by the Elers of Bradwell. Bottcher of Meissen produced similar articles about 1710.

Louis Fictoor, 1689, was established at "the Dubbelde Schenkkan." His beautiful products soon attracted attention; his elegant bottles and jugs were frequently ribbed and richly decorated in colours with Oriental designs.

LIST OF POTTERS.

With dates of election to the Gild of St. Luc, and references to the annexed Table of Marks.

1. Gerrit Hermansz, 1614.
2. Isaac Junius, 1640.
3. Albrecht de Keizer, 1642.
4. Jan Gerrits Van der Hoeve, 1649.
5. Meynaert Garrebrantsz, 1616.
6. Quiring Alders Kleynoven, 1655.
7. Frederick Van Frytom, 1658.
8. Jan Sicktis Van den Houk, 1659.
9. Jan Ariens Van Hammen, 1661.
10. Augustijn Reygens, 1663.
11. Jan Jans Kulick, 1662.
12. Jacob Cornelisz (Vanden Burg), 1662.

13. Willem Kleftijus, 1663.
14. Arij Jans de Milde, 1658.
15. Piet Vizeer, 1752.
16. Gysbert Verhaast, 1760.
17. Arend de Haak, 1780.
18. Dirk Van Schie, 1679.
19. Pieter Poulisse, 1690.
20. Lucas Van Dale, 1692.
21. Cornelis Van der Kloot, 1695.
22. Jan Baan, 1660.
23. Jan Decker, 1698.
24. Arij Cornelis Brouwer, 1699.
25. Leonardus of Amsterdam, 1721.
26. Paulus Van der Stroom, 1725.

De Metale Pot.

This manufactory was founded in 1631 by P. J. Van Kessel, which soon became flourishing and assumed great importance.

27. Jeronimus Pieters Van Kessel, 1655.
28. Lambertus Cleffius, 1678.
29. Lambartus Van Eenhoorn, 1691.
30. Factory mark.

De Griekse A (*The Greek A*).

Founded in 1645 by G. L. Kruyk.

31. Gisbrecht Lambrecht Kruyk, 1645.
32. Samuel Van Eenhoorn, 1674.
33. Adrianus Kocks, 1687.
34. Jan Van der Heul, 1701.
35. Jan Theunis Dextra, 1759.
36. Jacobus Halder, 1765.

De Dubbelde Schenkkan (*The Double Bottle*).

Established by Samuel Pererius Van Berenvelt, 1648.

37. Factory mark (initials).
38. Amerensie Van Kessel, 1675.
39. Louis Fictoor, 1689.
40. Hendrik de Koning, 1721.

T'Hart (*The Stag*).

Founded in 1661 by Joris Mesch.

41. Factory mark.
42. Matheus Van Boegart, 1734.
43. Hendrick Van Middeldyk, 1764.

De Paaw, 1651 (*The Peacock*).

Founded by C. J. Meschert and others.

44. Usual mark of the factory.

T'Oude Moriaans Hofft (*The Old Moor's Head*).

Founded in 1648 by Abram de Kooge.

45. Rochus Jacobs Hoppestein, 1680.
46. Antoni Kruisweg, 1740.
47. Geertruij Verstelle, 1764.

De Klaew (*The Claw*).

Founded in 1662 by Cornelis Van der Hoeve—the mark is intended for the claw of a bird. Its productions, mostly in blue, had an extensive sale. Continued by the Schoenhoves from 1668 to 1705, when it passed to Pieter Oosterwick; in 1740 to Kornelis Van Dyk.

48. Lambertus Sanderus, 1764.

De Boot (*The Boat*).

Established in 1667 by Harmen Groothuysen.

49. Dirk Van der Kest, 1698.
50. Johannes den Appel, 1759.

De Drie Klokken (*The Three Bells*).

Established by Simon Mesch in 1671.

51. The usual mark of the factory of the three bells.

De Romeyn (*The Roman*).

Established in 1671 by Martinus Gouda.

52. Reinier Hey, 1696.
53. Factory mark of Japanese characters.
54. Factory mark of Japanese characters.
56. Petrus Van Marum, 1759.
57. Johannes Van der Klogt, 1764.

De 3 Porceleyne Flessies (*Three Porcelain Bottles.*)

No. 10 shows the sign. Established in 1668 by Albrecht de Keizer, whose mark was AK in a monogram (Table, No. 3).

58. A tripartite mark of Cornelis de

Keizer (CK in monogram) and his two sons-in-law, Jacob and Adrian Pynacker, deposited in the Gild in 1680.

59. Adrian Pynacker alone, 1690. It passed eventually to Hugo Brouwer, in 1764.

DE DRIE ASTONNEN (*The Tree Ash Barrels*).

Established 1674 by Gerrit Pieters Kam.

60. G. Pieters Kam.
61. Factory mark.
62. Zachariah Dextra, 1720.
63. Hendrick Van Hoorn, 1759.

DE PORCELEYNE SCHOTEL (*The Porcelain Plate*).

Established about 1700.

64. Johannes Pennis, 1725.
65. Jan Van Duijn, 1760.

DE ROOS (*The Rose*).

Established 1675 by Arendt Cosijn. The products of this factory are justly celebrated for richness of colour and elegant forms.

66. Factory mark.
67. Factory mark.
68. Dirck Van der Does, 1759.

DE PORCELEYNE BIJL (*The Porcelain Hatchet*).

In 1679 Huibrecht Brouwer was established here. The products of this factory are well known and very varied. The mark of a hatchet was invariably used, those of the potters being rarely added.

Joris Van Torenburg, 1697. Initials.
Justus Brouwer, 1759. Initials.
Hugo Brouwer, 1776. Initials.

69. The Factory mark.

DE PORCELEYNE FLES (*The Porcelain Bottle*).

Founded by Jacobus Pynacker about 1680.

70. Johannes Knotter, 1698.
71. Pieter Van Doorne, 1759.
Dirk Harlees, 1795.

DE STAR (*The Star*).

Established by Theodorus Witsenburg in 1690.

72. Factory mark.
73. Cornelis de Berg.
74. Jan Aalmes, 1731.
75. Justus de Berg, 1759.
76. Albertus Kiell, 1763.

T'FORTUIN (*Fortune*).

Founded in 1691 by Lucas Van Dale.

77. Factory mark.
78. Factory mark.
79. Factory mark.
80. Paul Van der Briel, 1740.
81. Paul Van der Briel, 1740.

DE VERGULDE BLOMPOT (*The Golden Flower-Pot*).

Established in 1693 by P. Van der Strom.

82. Factory mark.
83. Matheus Van Bogaert.
84. Pieter Verburg.

DE TWEE WILDEMANS (*The Two Savages*).

Established 1713.

85. William Van Beek, 1758.

DE TWEE SCHEPJES (*The Two Ships*).

86. Anthony Pennis, 1759.

T'JONGUE MORIAAN'S HOFFT (*The Young Moor's Head*).

87. Johannes Verhagen, 1728.

DE LAMPETKAN (*The Ewer*).

88. Gerrit Brouwer, 1756.
89. Abram Van der Keel, 1780.

Discontinued about 1813.

TABLE OF AUTHENTICATED POTTERS' MARKS.

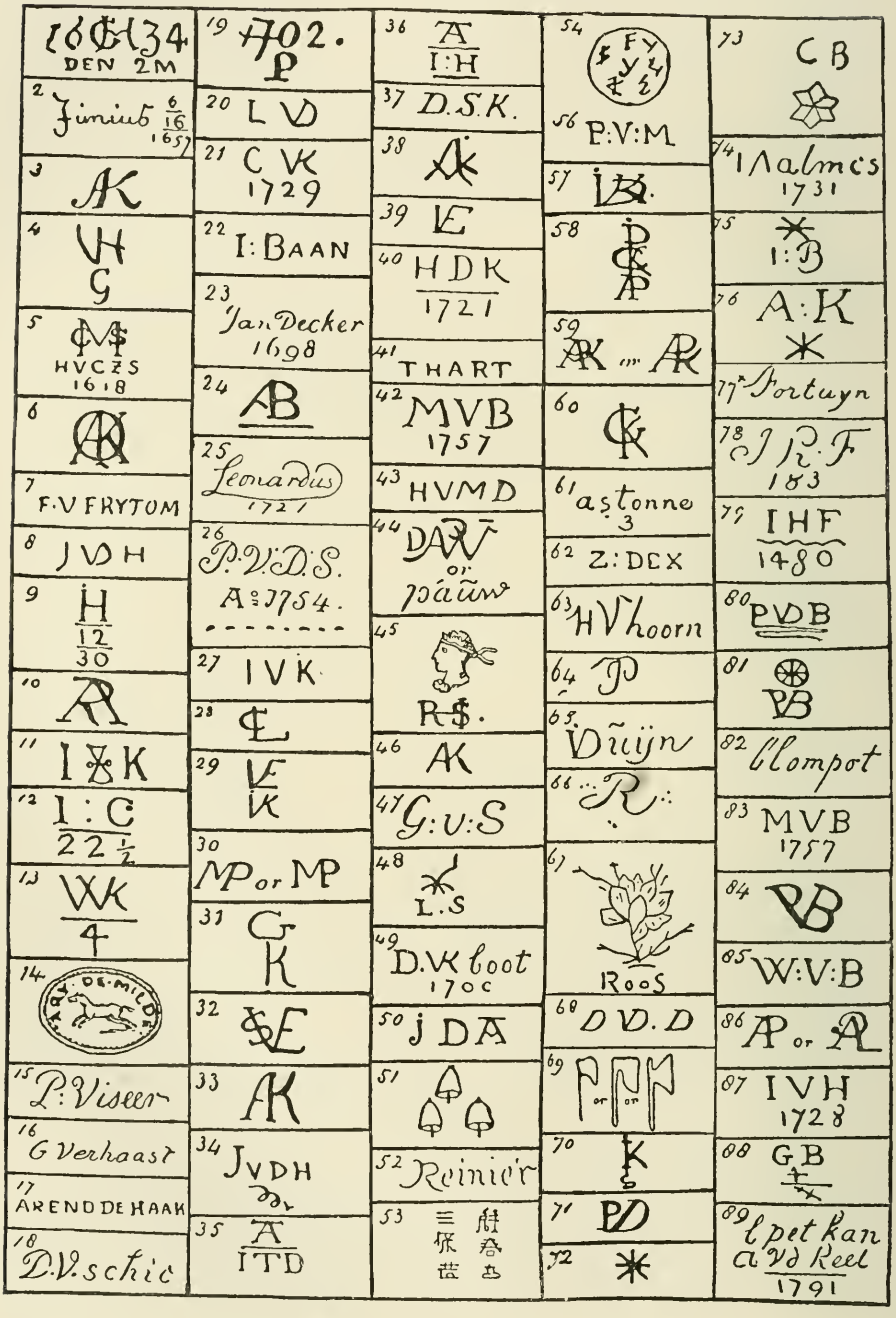


TABLE OF POTTERS' MARKS ON FAYENCE.

In the accompanying list of potters, and the table of their marks on fayence, there are many meriting more notice than the bare mention of their names. We will briefly point out several artists who have distinguished themselves, and are not previously noticed in our preliminary remarks, but whose works are diligently sought for by discriminating collectors.

No. 1.—Gerrit Hermansz. The pieces attributed to him are usually painted with battles and historical subjects, very crowded with figures, in blue *camaieu*.

No. 2.—Isaack Junius, originally a painter in oil, painted subsequently on fayence. Two of his plaques represent, in blue, the tomb of Guillaume le Taciturne, Prince of Orange, the first Stadtholder after the War of Independence, who was assassinated in 1584—whose tomb was visited in this year (1884), being the tercentenary of the expulsion of the Spanish from the Netherlands.

Nos. 66 and 67.—Arendt Cosijn, of the fabrique "*à la Rose*," is celebrated for his vases, which may be ranked among the choicest products of Delft, being delicately and artistically decorated.

No. 69.—The products of "The Hatchet" are very varied and well known; usually painted in blue. The whale and herring fisheries, and subjects of an industrial character, frequently occur.

Nos. 35 and 62.—The two Dextras, Zachariah of the "Drie Astonnen" and Jan Theunis of the "Griekse A," both imitated the Dresden decoration on large pieces, as fountains, turcens, and vases.

No. 19.—Pieter Poulisse, the manager of Adrian Pynacker's fabrique, introduced the vivid red and gold in his paintings with great effect. A superb piece, with pastoral scenes, is in the Loudon Collection.

No. 28.—Lambertus Cleffius, of the "Metal Pot." *The Haarlem Gazette*, of 1678, announces that he had discovered the secret of imitating Oriental porcelain successfully.

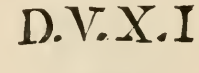
No. 52.—Reinier Hey, of the "Roman," was a very talented artist. A plaque painted with shipping, after Van der Velde, is in the Loudon Collection.

No. 89.—The "Lampetkan," or Ewer, and its last potter, Abraham Van der Keel, are noticeable as the last of the celebrated fabriques of Delft, being demolished about 1813.

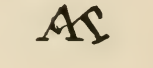
This is the end of the list of potters at Delft as officially known to us by the archives, and by a reference to the books of the Gild of St. Luc. The marks which follow are upon specimens of Delft in the Dutch style that have come under our observation, and can of course be considerably increased in number.

Sixteenth and Seventeenth Centuries.

Unknown; marked in blue. Chinese designs in blue.

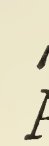


Unknown; marked in blue. Chinese designs in blue.



Unknown; marked in gold; early gilding.

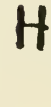
Unknown; marked in gold.



Delft. Mark unknown; the date 1629; painted in polychrome in the Oriental style.

Delft. On oblong and octagonal plates, painted in blue *camaieu*, in the Chinese style.

On a square canister, the ground painted with blue flowers, figures and interiors; on the sides Justice and Plenty in blue *camaieu*.

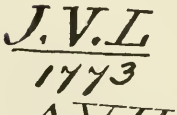


Unknown. Japanese designs in colours.

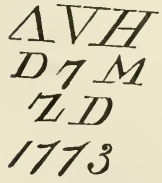
C. Zachtleven Fa. 1650.

Cornelius Zachtleven, born at Rotterdam 1612, died 1690. M. de Vilestreux of the Hague has two oval plaques with polychrome borders; subjects sketched in violet *en camaieu*, of two men in the style of Teniers, one holding a scroll, on which is Zachtleven's name.

Unknown. On plates, &c., in imitation of Faenza ware.



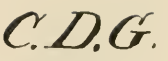
Unknown. Plaques; blue *en camaieu*, coloured borders.



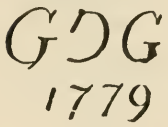
Unknown; marked in blue. On a plaque, in imitation of a cage of canary birds.

Unknown. Canettes, with figures and foliage, flowers, &c.

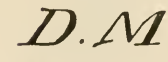
Unknown. On a triangular plateau; blue Chinese designs.



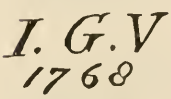
Unknown. On oblong and octagonal plates; painted in blue *camaieu*.



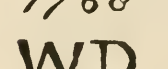
Unknown. On shaped pieces; blue monochrome.



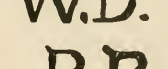
Unknown. On shaped pieces; blue monochrome.



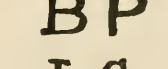
On a crocus-pot, in form of a fish; blue designs.



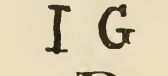
On a canette or jug, in blue *camaieu*.



On a canette or jug, in blue *camaieu*.

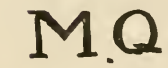


On a tureen and plate; blue dragons; Chinese patterns.

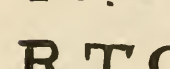


On a plate of blue decoration, of the Decadence.

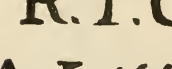
On a butter-dish, forming a bundle of asparagus on a plate.



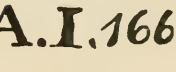
On a plaque, in blue *en camaieu*: The Last Supper.



On a canette (*stortenbeker*), in blue *en camaieu*, with *Looft Godt boven alle*—"Love God above all."

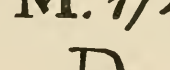


On a plate, painted in blue *en camaieu*.

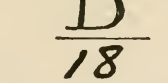


On a dish, with figures in blue, coats of arms and cupids, coloured border.

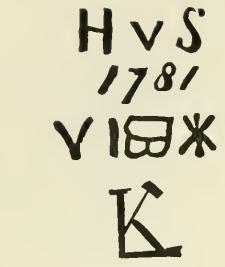
On a dish painted in colours.



On a canette or jug, painted in blue *en camaieu*.



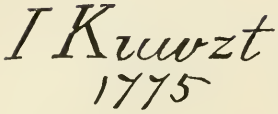
On a dish with festooned border, also on a tea-service.



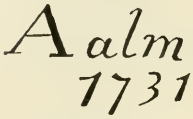
On a dish, blue: Flight into Egypt.

On compotiers, in form of fruits, and on plates, in blue *camaieu* and Chinese patterns.

On a small bust of William III., King of England and Stadtholder of Holland, with an ermine mantle and a crown on his head, well modelled, decorated in blue *camaieu*.

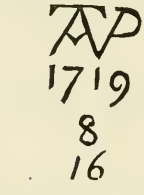


On a plaque, painted in blue *camaieu*, representing an inundation at Schevening, inscribed 15th November 1775, "*De Overstroming voor Scheveningen.*" In the Queen of Holland's possession.

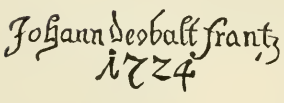


Aalmes, keramic painter. A plateau, belonging to a cabaret, painted with a Dutch drinking-scene, is marked thus. In the Collection of M. de Vilestreux, at the Hague.

This mark is found on fayence jugs covered with imitation Chinese lacquer.



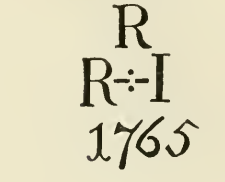
This monogram and date was on a vase and cover in the Montferrand Collection, No. 240; the cover was surmounted by a lion and the vase enriched with arabesques.



John Theobald Frantz. On a large plaque, with a bust of St. Peter, painted in blue. South Kensington Museum. The mark at the back in blue.

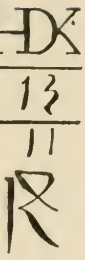
Heindering Waanders
1781.

Heindering Waanders was a potter at Delft; his name occurs on a money-box, painted in blue *camaieu*, with ornaments in yellow, signed on the foot; in the Collection of M. Demmin.



On a plate, decorated, with Chinese landscapes in blue. In South Kensington Museum.

On a coffee-pot, with Chinese figures outlined in blue, embossed with rococo scrolls, *circa* 1760; in the possession of Mr. Hailstone, Walton Hall.



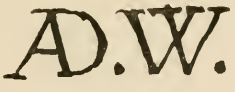
On plates, painted with flowers in yellow and green.

BELGIUM.

Brussels. We have the evidence of the *Journal de Commerce* of March 1761 that at least one keramic manufactory of importance then existed: "Philippe Mombaers, manufacturier de fayance de S. A. Roy[l.], fabrique à Bruxelles toutes sortes de fayances, consistant en plats d'epargnes, terrines ovales et rondes en forme de choux, melons, artichots, asperges, pigeons, coqs, dindons, poules, anguilles, pots à beurre, saucières, cafetières, fontaines, saladiers, assiettes, paniers à fruits, services de table, &c. Cette manufacture est préférable à celle de Delft et de Rouen, n'est point chère et est parfaitement bien assortie. Le tout a l'épreuve du feu." Many of these have doubtless been attributed to Delft and other now better known fabriques. Besides Philippe Mombaers, there was at Brussels a Widow Mombaers and a Widow Artoisonnez; of the latter there is a fine example in the style of Rouen, now preserved in the Sèvres Museum.

Liège. We only know of the existence of this fabrique by the mention of it by Gournay in his Almanack of 1788: "Le vernis de cette faïence est beau, blanc, et peu sujet à s'écailler. Entrepreneur M. Bousmar." He was, perhaps, a son of M. Boussemart of Lille, who died in 1778.

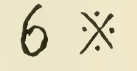
Andennes (Namur). A. D. Vander Waert. Services; the mark impressed. Sèvres Museum, presented in 1809.



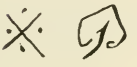
Andennes (Namur). B. Lammens & Co.; impressed on fine enamelled fayence tea-services. Presented to the Sèvres Museum in 1809.

Tournay. There was a manufactory of fayence existing here before the year 1696; allusion is made to it in a document among the archives of Lille. Jacques Feburier petitions for permission to

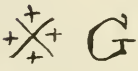
establish a fabrique of ware "*à la façon d'Hollande*," and of much finer quality than that of Tournay. M. Jacquemart says that when Fénélon was intrusted with the education of the Duke of Burgundy, the intendants or comptrollers were called upon to furnish memoirs of their districts, that the Prince might become acquainted with the complete organisation of the kingdom. The intendant or Lord-Lieutenant of Hainault thus expresses his opinion about keramics: "But the fayence is not of the first order, although made of the same earth as that made in Holland, which they draw from the village of Bruyelle, a league from Tournay." He continues, "La commodité que les fayanciers de Tournay ont d'avoir cette terre est très grande et devrait les exciter à perfectionner leurs ouvrages. Cependant les Hollandais viennent chercher cette terre pour en fabriquer leurs fayances qu'ils envoient ensuite vendre dans tous les pays conquis." Who then was the manufacturer that called forth these reproaches? M. Lejeal tells us that it was Pierre Joseph Fauquez, already established at St. Amand, and who, after his death in 1741, was buried in the church of Notre Dame at Tournay, his native town, where he had also a fabrique, which his son Pierre François Joseph inherited. On the conclusion of the peace at Aix-la-Chapelle, Fauquez junior established himself at St. Amand and ceded the Tournay fabrique to Peterynck of Lille, who raised it to the highest rank among keramic establishments. The marks used by Fauquez and Peterynck on their fayence are not at present identified, and it is very difficult to distinguish between the French and Dutch fabrications.



Tournay? This mark is on a large dish of fine fayence painted in bright blue *camaieu*, figures in the centre and ornaments in the Flemish style.



Tournay? On a fayence cruet-frame, with marks, and finely decorated in bright colours with Chinese landscapes; the initial is, perhaps, Peterynck.



Tournay. A fayence compotier of similar decoration, with a better-defined mark.

Luxembourg. Established at Sept Fontaines in 1767 by the Brothers Boch, who previously were manufacturers of common pottery at Audun-le-Tiche in France, commenced about 1730. In 1767, encouraged by the Government, they founded this important fabrique, which has been continued to the present day with great success; besides this at Luxembourg, the Messrs. Boch carry on the ancient manufactory of Tournay and others in Germany.

Luxembourg. M. Boch. This mark is on some specimens in the Sèvres Museum, presented in 1809.

Luxembourg. M. Boch; painted in violet on the figure of a boy, in Mr. C. W. Reynolds' Collection.

B. L. or

Luxembourg. Another mark, used before the Revolution, at which time the works were destroyed by the French; but they were rebuilt, and assumed even greater importance than ever. The mark must not be confounded with that of Brancas Lauraguais. The mark since the Revolution is usually impressed.

Luxembourg. This mark is impressed on a mug of cream-coloured or Queen's ware, in Mr. W. Chaffers' Collection.

Tervueren, near Brussels. A manufactory of fayence was established here about 1720, under the protection of the Duke Charles IV. of Lorraine, Austrian Governor of the Pays Bas. An authentic specimen is in the Museum of the Porte de Halle, at Brussels—a vase ornamented with garlands of flowers in relief and the arms of Charles of Lorraine, marked under the foot as in the margin.

Bruges. Towards the end of the eighteenth century a manufactory of fayence was established by Henry Pulinx, examples of which are now rare. M. Em. Dullaert, the present proprietor, in the Rue du Vieux Bourg at Bruges, possesses some specimens, and has forwarded us the photograph of a tureen of fayence, painted in colours, with grapes, melons, &c., which has the founder's monogram, H.P., as in the margin.

Lille. There are documents in the municipal archives of Lille which prove the existence of a manufactory here in the year 1696. It was founded by Jacques Feburier of Tournay and Jean Bossu of Ghent, the first a modeller of twelve years' experience, the second a painter of fayence for twenty years. By the petition they promise to make ware *à la façon d'Hollande*, and of much finer quality than

that made at Tournay. Jacques Feburier died in 1729, and the manufactory was carried on by the Veuve Feburier and her son-in-law, François Boussemart ; it was at this time in a very flourishing state, and they were anxious to obtain royal patronage. We quote the following extract, as it alludes to two other royal establishments, of which we have as yet no further information. The document commences by stating that the manufactory is "sans contredit la plus importante du royaume," and "ils ont lieu d'espérer que sa Majesté ne leur refusera pas la grace de l'ériger en manufacture royale, comme elle a érigé celle établie à Bordeaux par Jacques Hustin et celle fondé à Montpellier par Jacques Ollivier." In 1732 we find they had three kilns for baking fayence, making every year 1,287,600 pieces. In 1776 M. Boussemart's manufactory employed sixty workmen, and at his death in 1778 he was succeeded by M. Petit.

The second important manufactory of fayence was established in 1711 by Barthélémy Dorez and his nephew, Pierre Pelissier, for the manufacture of fayence and porcelain. It continued in active work for nearly a century, but the products, like those of Feburier and Boussemart, cannot be identified, owing to the absence of the marks of the fabriques. The decorations were principally in the style of Delft, Chinese patterns, and frequently similar to those of the South of France. The manufactory was carried on by the children of Barthélémy Dorez, Claude and François Louis, who subsequently left Lille to establish a *fabrique de faïence* at Valenciennes. About 1748, a grandson, Nicholas Alexis Dorez, was proprietor ; between 1750 and 1755 it became the property of Messrs. Hereng & Boussemart, and in 1786 it was ceded to Hubert François Lefebvre, who continued the works until about 1801.

A third fayence manufactory was founded in 1740 by a Mons. Wamps, a maker of Dutch tiles ; after his death Jacques Masquelier became director of the works, and was proprietor in 1752 ; he obtained on the 10th of May 1755 permission to add to his works the fabrication of fayence "à la manière de Rouen et des pays étrangères." This appears to have been carried on in the same family until 1827, when it altogether ceased.

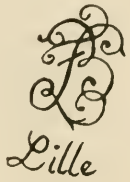
A fourth was established in 1774 by M. Chanou, who made "ouvrages de terres brunes appelés terres de St. Esprit à la façon d'Angleterre et du Languedoc," but we do not know how long it lasted.

A fifth appears by another document to have been established for the manufacture of fayence stoves by a person named Heringle in 1758 ; he was a native of Strasbourg, and had worked seven consecutive years at the "Manufacture Royale de la terre d'Angleterre à Paris."

A sixth manufactory was originated by an Englishman named William Clarke in 1773, for earthenware *façon d'Angleterre*. The document states that he was "natif de Newasele (Newcastle) en Angleterre, disant

qu'il possède le secret d'une espèce de faïence que ne se fait qu'en Angleterre, qui est à peu près aussi belle que la porcelaine, et que a la propriété de resister au feu sans se féler, que la terre de cette fayence se trouve dans le royaume même à portée de cette province." Authorisation was accorded in March 1773.

A mark of Boussemart, composed of the initials F. B. L., and accompanied by the name of the place at full length; on some plates, decorated in the Rouen style, in the Patrice Salin Collection, Paris.



Lille. This mark, in a coloured wreath crowned, the letters in black, is on the back of a fayence plate painted with rococo scrolls and flowers, and a banderole, supported by two cupids, inscribed "Maître Daligne," in the Sèvres Museum and in Baron Davillier's Collection; it probably emanates from the Royal Manufactory founded by Feburier, and was painted by Boussemart for M. Daligne; it is very similar to the Rouen ware.

Lille. Nicolas Alexis Dorez, grandson of the founder, Barthélémy. The name occurs underneath a large vase intended as a present to an association of lace-makers; it is of elegant form, with twisted handles: in the front, surrounded by scrolls, is a medallion representing a woman seated, making lace on a pillow, a child by her side. In M. Jules Houdoy's possession.

N : A
DOREZ
1748.

Lille. This mark is on a tea-service with polychrome decoration, in the possession of M. Leveel of Paris; marked under the cover, and probably belongs to the manufacture of M. Masquelier.

Lille, 1768.

Lille. The name of a painter who worked in the manufactory of Masquelier; it occurs on a bowl of similar decoration in M. Houdoy's possession.

CAMBRAY.

Lille. Jacques Feburier. These marks occur on a portrait altar in the Sèvres Museum, decorated in blue *camaieu*, altogether in the Dutch style. The name of the Borne family as keramists seems to have been well known; it occurs both at Rouen and Nevers.

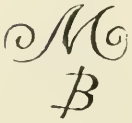
Fecit IACOBUS FEBVRIER,
Insulis in Flandria,
Anno 1716.

Pinxit MARIA STEPHANUS
BORNE Anno 1716.

LILLE. This mark is on a plate painted in blue *camaieu* in the style of Rouen. The initials are of François Boussemart, son-in-law of Jacques Feburier, and his successor.

This mark, probably of a painter, is underneath the F. B. given above.

LILLE. Another mark on a plate of blue *camaieu*, of the Rouen design, attributed to Boussemart.



LILLE. This mark is attributed to Masquelier, son-in-law and successor of Lefèbvre; on a plate, painted in blue *camaieu*.

LILLE. On an earthenware salt-cellar, painted with a blue bird in the centre and flowers, marked underneath in blue, and attributed to this manufactory.

LILLE. A Delft ware painted female figure of the eighteenth century, in Oriental costume, seated on four bales of merchandise (one of them having the name of I. SPEDER, the others the initials only), was bought at Lille, and believed to have been made there.

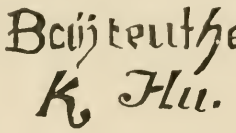
Manufacture unknown. Sixteenth century. Terra-cotta without glaze, Dutch or Flemish. We must not omit to mention some ornamental red terra-cotta bricks used formerly in the construction of the large chimney-pieces of the sixteenth and seventeenth centuries.

The ornamentation is in relief on one side only, of subjects from Scripture history, and armorial bearings, chiefly of Dutch and Flemish origin; Renaissance ornaments, and designs for borders, of continuous patterns. Three of these, in the author's possession, selected from upwards of a hundred, which came from an old house at Ipswich, called Cardinal Wolsey's Palace, have the story of Susanna, soldiers marching, and medallions of classical busts; these measure—length $5\frac{1}{2}$ by $3\frac{3}{4}$, and are $2\frac{1}{4}$ inches thick. Two others, in M. Demmin's Collection, are dated 1578 and 1598, and bear the arms of Philip II., son of Charles V., from a palace he occupied near Bruges. In the Cluny Museum is one similar, semicircular, bearing the arms of Holland, Zetland, and Friesland, dated 1575.

There is a Flemish Renaissance chimney-piece in the South Kensington Museum, which cost £110; it came from an old house at Antwerp: the back of the fireplace is constructed of 168 bricks, with various Scriptural subjects in relief; on the top is a large triangular-headed brick with the arms of Charles V., the motto "PLUS OLTRE," and the date 1532.

GERMANY.

Bayreuth (a town in Bavaria). There was a manufactory of pottery here in the sixteenth century, of a brown stoneware, with Renaissance medallions, arabesques, &c., in relief. At a later period fine fayence was produced, usually painted in blue *camaieu;* the designs are delicately traced with a brush, as fine as if with a pen, on a fine paste; the forms are canettes, jardinières, &c. This mark is on a large vase, with handles, in the Sèvres Museum; the monograms beneath are perhaps those of the decorator. On other specimens are the marks N.F. and BK. C., &c.; but frequently without any marks. Two spice-plates, numbered 3007 and 3008, in the Hôtel de Cluny, marked K.; a large plaque of this manufacture, 46 inches long by 27½ inches wide, is in the Collection of M. Meusnier, at Paris, and a great many pieces in blue *camaieu* are at the Château de la Favorite, near Baden; a bottle at the Museum of Sigmaringen is dated 1524.



Bayreuth. There are some specimens of fayence of the eighteenth century with this mark in the Sèvres Museum, which M. Brongniart bought at Nuremberg; considered to be of this manufacture.

Bayreuth. On a fayence plate with flowers in blue *camaieu;* sometimes the letter C is found instead of H.

There was a fabrique of fayence at Bayreuth carried on early in this century by a M. Schmidt, some of the products being in imitation of Wedgwood. There are five specimens in the Sèvres Museum bearing the counterfeit mark of "Wedgwood."

Holitsch (Hungary). On a plate painted with flowers in brilliant colours, reputed to be of this fabrique.

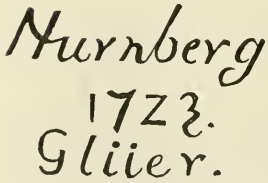
Nuremberg. The celebrated Veit Hirschvogel of Schelestadt was born at Nuremberg in 1441, and died in 1525, contemporary with Luca della Robbia, the Florentine, who was born in 1400 and died in 1481. The painted glass of four windows in the church of St. Sebald at Nuremberg, representing the Margrave Frederick of Anspach and Bayreuth, with his wife and children, were executed by Veit Hirschvogel in 1515. He was succeeded by his sons and continuators in the manufacture of

pottery. In the Berlin Keramic Museum, M. Kolbe (the director of the Royal Porcelain Manufactory) has recently placed a jug of Hirschvogel of the year 1470. This authentic specimen was purchased at the Minutoli sale for eighty-three thalers; it is somewhat like the Italian maiolica, but easily distinguished by the bright colours and fine quality of the enamel. It is ornamented in Relief with the Crucifixion; beneath are three niches, containing statuettes of Faith, Hope, and Charity, painted in colours, amongst which the green predominates, as usual in the German school. In the Dresden Museum is a pitcher of green glaze, with a Scripture subject in relief, of excellent moulding, by Hirschvogel, dated 1473. The chimney-pieces and tiles of the early Nuremberg make are frequently met with; there is a large collection also in the Berlin Museum, from the Minutoli sale, of the fourteenth, fifteenth, and sixteenth centuries. The finest chimney-piece known is one still existing in its original position in the Château de Saltzburg, of the fifteenth century, for which, it is said, an English amateur recently offered the sum of 36,000 francs, or nearly £1500! In the Hôtel de Cluny is a bas-relief, of the seventeenth century, of green enamel, with busts of Julius Cæsar, Charlemagne, and other worthies, and a group of St. George, and a relief of Wolffgang, Grand Master of the Teutonic Order. In the Sauvageot Collection in the Louvre are some tiles of the fifteenth century. In the South Kensington Museum is a fine cruche, with raised figures of Adam and Eve, enamelled with blue, yellow, green, white, and manganese, by Veit Hirschvogel, of the fifteenth century; and another by his successors.

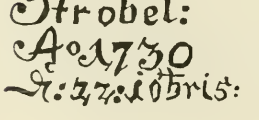
NUREMBERG. This mark is on a very fine stove, with portraits in relief, in black and gold, quoted by M. Demmin.

Hans Kraut
1578.

NUREMBERG. This name is on a very fine stove of green earthenware plaques with religious subjects in relief, and pilasters; by the side of the stove is a raised seat ascended by three steps. In the South Kensington Museum.



NUREMBERG. On a fayence dish, with blue scrolls, yellow and pink leaf medallions; in the centre is the Ascension, with soldiers and rocky landscape. Glüer is probably the name of the artist.



NUREMBERG. This mark of Strobel, 22, 10 bris (December) 1730, occurs on a large dish, painted in blue, with arabesque borders, birds and fruit in the centre. In the Sèvres Museum.

NUREMBERG. There are two plates of the eighteenth century in the Sèvres Museum, one in imitation of Faenza, the other an allegory of Luther; they are marked as in the margin. There is also a large bell, which still has a fine ring, decorated in blue *camaieu*, with the arms of Nuremberg, and an inscription in German: "The town of Nuremberg of the Holy Roman Empire," and the signature of the potter, "Strobel." The mark here given is not a facsimile.

G. F. Greber
Anno 1729.
Nuremberg.

Stadt Nuremberg
1724.
Strobel.

NUREMBERG. A service painted with coats of arms, made in 1741, gives us the name of a potter written at full length on one of the pieces, the others having his initials only, as shown in the margin. M. A. Jacquemart thinks it probable from the frequent recurrence of his initials that he was an eminent potter at whose establishment Strobel painted. Some of the pieces marked K bear also the initials of the city, as here shown.

G:Kosdenbuſch.
GK:·

NB. NB NB:·
K:· F 4.

NUREMBERG. This name is on a jug of white enamel painted with scrolls and large flowers, attributed to this city by M. Jacquemart.

Stebner
1771
el. 13 Stris

ANSPACH (Bavaria). The existence here of a fayence manufactory is revealed by a very fine table-service with elegant mouldings, decorated in blue *camaieu* scrolls in the style of Rouen. The inscription leaves no doubt either of the place or name of the potter. (*Jacquemart.*)

Matthias
Rosa
im. Anspach

BADEN. About 1799 Charles Stanislas Hannong, grandson of Balthasar, whom the Republic of France had condemned to exile, founded a fabrique of fayence and terre-de-pipe.

SCHAFFHAUSEN. There was a manufactory here in the beginning of the sixteenth century. This mark is on a dish, of brown ground, with white and blue figures, representing the Flagellation, and a German inscription with the name of the potter, Genrit Evers, and in another part his initials, G. E.; it is in the Musée de Cluny. There is a date on the piece, but unfortunately the figure denoting the century is partly obliterated. It is probably 1695, from the costume; it is

Schaphuÿsen.
Genrit Euers.

certainly not later, but has been quoted by some as 1495, which reading is quite erroneous.

Strehla, and other places in the valley of the Elbe. Earthenware, both of lead and tin glazes. This place has been known for its manufacture of pottery of all sorts for many centuries. A pulpit of enamelled earthenware still exists at Strehla; it is supported by a life-size figure of Moses, and is ornamented with eight plaques of religious subjects and the four Evangelists; at the bottom is inscribed: "Im Jahre Christi Geburth 1565 ist diese Kanzel Gott zu Ehren gewacht durch Michael Tatzen, Topfer und Bildschnitzern zu Strehla, meines alters im 24 Jahr."

Leipzig. In the Convent of St. Paul, which was built in 1207, there was a frieze of large bricks or tiles, covered with stanniferous enamel, representing, in high relief, heads of Saints and the Apostles, 15 by 20 inches square, 2½ inches thick. On the demolition of the convent, some of these were taken to the Museum at Dresden, the others sold. They are of Byzantine character, and evidently of the twelfth or thirteenth century, showing the early use of this enamel in Germany. The enamel is green, shaded gradually with black, very thick and durable; the hair, beard, and eyes are coloured, the ground also enamelled. (*Demmin.*)

Breslau, capital of Silesia (Prussia). Earthenware, with stanniferous enamel, of the thirteenth century. In the Kreutzkirche (Church of the Cross), built in 1280, is the monument of Henry IV. of Silesia, the founder, erected after his death in 1290. On a sarcophagus reposes the full-length life-size figure of the Duke; the head is natural and full of expression; he is clad in a coat of mail ornamented with Silesian eagles, and partly covered with an ermine mantle, on his brow a ducal coronet, and he holds a shield of his arms. All the details are minutely portrayed; the colours of the enamel clear and bright, the red is brilliant, and the green, which predominates, is of the same shade as that of Nuremberg. Round it is the Latin inscription: "Hen. quartus mille tria C. minus X. obiit ille egregiis annis Silesiæ Cracov. Sandomiriæ Dux. nocte Joannis." The artist is unknown. M. Demmin cites these instances at Leipzig and Breslau as incontestable proofs of the knowledge of the Germans in the art of enamelled earthenware sculpture on a grand scale nearly two centuries earlier than it was known to the Italians.

Augsbourg. Some recent excavations in the gardens of the ancient Convent of Carmelites have brought to light a quantity of small terra-cotta figures, mostly broken and imperfect. It is supposed they were made here in the beginning of the fifteenth century (1420–60); they are curious from the variety of costumes of all classes—equestrian figures, warriors, artisans, the Virgin and Infant Saviour, &c.—all finely modelled. Many of these are in the Berlin Museum.

In the Hôtel de Ville at Augsbourg are three very large monumental stoves, covered with a black stanniferous glaze, ornamented with figures in high relief, the work of Adam Vogt, 1620, signed by him; he was born at Landsberg.

Oberdorf (Frontier Bavaroise). Hans Seltzmann, potter. A very fine stove of stanniferous enamel, of Gothic design, green ground and yellow ornaments, is in an ante-chamber of the Hoche Schloss of Fuessen, in Bavaria, bearing the following inscription: "Dieser Ofen wol gestalt wuurd gemacht da man zallt 1514 jaar, bey Hansen Seltzmann Vogt zu Oberdorf." (This stove, so well designed, was made by Hans Seltzmann, Mayor of Oberdorf, in the year 1514.)

Memmingen (near Kaufbern, in Bavaria). Earthenware and fayence, with stanniferous enamel. Some very fine stoves were made at this place, sometimes moulded, sometimes modelled, of the sixteenth and seventeenth centuries, of which many museums contain specimens. The fayence plates and dishes are usually in blue *camaieu*, of Renaissance patterns, with wide borders similar to the Italian, for which they are sometimes taken; some have coats of arms. The fayence of the last century is of common quality, with coloured flowers, in the style of that of Marseille.

Bunzlau (Silesia). *Grès*, or stoneware, was made here in the sixteenth and seventeenth centuries. The products of the last century are distinguished by ornaments in relief, flowers, coats of arms, &c., sometimes gilt. At the present time a great trade is carried on in the manufacture of chocolate and coffee pots, usually of brown glaze lined with white. The late King Frederick William IV. of Prussia always used this in preference to more costly ware. In the townhall of Bunzlau there is preserved a great coffee-pot hooped like a barrel, nearly 15 feet high, made in the last century. The manufactory is still continued by Lepper & Küttner, principally for vessels of domestic use.

Harburg (on the Elbe, opposite Hamburg). Johan Schaper was born towards the end of the sixteenth century, and flourished here from 1620 to 1670, the date of his decease. His exquisite paintings of landscapes and figures are usually in Indian-ink or brown *en grisaille*, the colours being fixed by heat; his name is frequently found minutely written, so as to be scarcely perceptible without a magnifying-glass. His fayence mugs are generally of white stanniferous enamel, painted in brown, shaded, the lights being scratched in with a point, carefully and delicately drawn; he also painted on glass in the same style, of which there are several examples in the South Kensington Museum. (*Keramic Gallery*, fig. 160.)

Harburg (Hanover). German jug, painted in grey *camaieu*, with a landscape signed by the painter *Ioh Schaper.* (Marryat Collection). In the South Kensington Museum. The monogram I.S. interlaced is sometimes found on Schaper's works.

Gennep (Luxembourg). There are three fayence plates of the eighteenth century, with stanniferous glaze, in the possession of Mr. Swaab of the Hague; they are 24 inches in diameter, of yellow, brown, and green enamel; one represents the sacrifice of Abraham, dated 1712; another the Holy Family; and a third La Vierge de Kevelar (near Clèves). These two last are inscribed with the subject, and the name of the potter, "Antonius Bernardus von Vehlen," 1770–71.

Schierzheim (near Elvangen, in Würtemberg). The Wintergursts, father and son, were celebrated potters here, and made fayence with stanniferous enamel from the beginning of the seventeenth century to about 1810. It is from this manufactory that the table-services, of which each piece represents an animal or vegetable, were made. At the Château de la Favorite, at Baden, parts of a service may be seen in the forms of a ham, head of a wild boar, &c.

G. Manjack fecit
PROSKAU.

Proskau (Prussia). M. Jacquemart gives us this mark, which is stamped in the clay, on a cup and saucer of glazed brown ware with silvered ornaments in relief, and the arms of the Grand Duke of Mecklenburg and inscriptions, dated 12th December 1817, and the name.

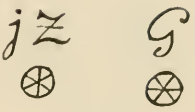
göggingen
HS

Göggingen (Bavaria). Established *circa* 1750. Fayence with stanniferous enamel. It is usually decorated in blue with flowers, leaves, and ornaments, something in the style of Moustiers signed at length; several examples in the Collection of the Historic Society at Augsburg. The mark in the margin is on a specimen painted with arabesques in blue, and a genius supporting a medallion; below are the initials of the artist. In M. Pascal's Collection.

Popplesdorf (near Bonn). M. L. Wessel, manufacturer of fayence and porcelain; mark stamped. An anchor is sometimes found on the fayence of Mettlach (Prussia) with the name in full.

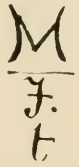
Höchst, near Mayence, principality of Nassau; founded by Gelz of Frankfort in the beginning of the eighteenth century. Its products are of an artistic character, the figures exquisitely modelled and painted. The mark is a wheel of six spokes, taken from the arms of the Archbishop of Mayence, protector of the fabrique. The arms of the Electoral See being, *gules*, a wheel with six spokes, *argent*, first assumed by Archbishop Wittigis, who was the son of a wheelwright.

Höchst. An artist of the name of Zeschinger sometimes signed his name at length, but more frequently his initials only. Other letters are found accompanying the wheel, but in such an important manufactory there were many other artists whose names are unknown to us. The early marks must not be confounded with those used at a later period by Dahl.



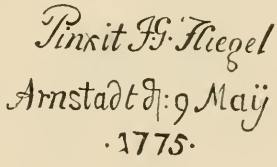
Höchst. The original manufactory was destroyed by General Custine, and it altogether ceased in 1794; but a potter named Dahl having purchased many of the moulds, subsequently established one in the vicinity, using as his mark the wheel and letter D. There are some figures of characters from Schiller's plays with this mark, and many other statuettes of considerable merit.

Mayence? Found on fayence pieces of the eighteenth century, painted with flowers, fine colouring.



Louisbourg, in Würtemberg. Previous to the arrival of Ringler, who established the fabrique of porcelain, fayence was made here. M. A. Jacquemart describes a piece of elegant form, violet marbled ground, which had a medallion, the eagle of Germany, and an escutcheon with two C's crossed, and beneath the date 1726.

Arnstadt (Gotha). Established about the middle of the eighteenth century, where porcelain was also subsequently made. This inscription is on a fayence jug, painted in blue *camaieu*, with St. George and the Dragon, coloured flowers on sides, purple and green check border at top. In the Collection of the Rev. T. Staniforth. (*Keramic Gallery*, fig. 164.)



M. Jacquemart (*Merveilles*, &c., part iii. p. 207) quotes a piece in the possession of M. Paul Gasnault, finely painted with fruit and flowers, inscribed, as he says, "Pinxit F. G. Fliegel, St. Georgen Amsee R 3 Noffember 1764," which he attributes to Saint Georges in Bavaria; but by comparison with the mark in the margin it is clearly Arnstadt at the sign of St. George, which subject is also depicted on Mr. Staniforth's jug, the unintelligible word *Amsee* being probably an erroneous reading of Arnstadt.

Arnstadt (Gotha). This mark of two pipes crossed has been assigned to this place by Marryat.

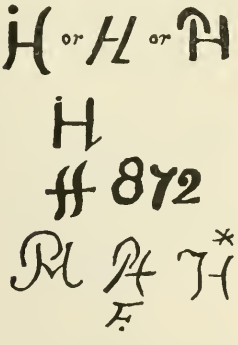
A.N.

Altenrolhau, near Carlsbad. A manufactory conducted by A. Nowotny; the mark impressed. Some specimens presented to the Sèvres Museum.

Moravia (Frain). Besides the usual stamp, the ornamented pieces have an anchor, ribbon, and leaves in colour.

Marburg (Hesse). There was a pottery here in the sixteenth century, which has been continued to the present day. The later specimens are terra-cotta with lead glaze, having patterns of coloured earths laid on in relief or encrusted, which, although very effective, are produced at a very cheap rate. Conrad Amenhauser, the potter, has issued some pretty models.

Frankenthal. Paul Hannong, driven from Strasbourg in February 1754, in consequence of the Sèvres monopoly and his persecution on account of the knowledge he possessed of making the true porcelain, founded a manufactory here, which became very successful, especially for porcelain, but fayence was also made. Carl Theodor, the Elector, having conceded him a large fabrique and a grant of money, he employed the same marks he had adopted in France, and when his son, Joseph Adam, succeeded in 1759, the same plan was followed. In 1761 it was purchased by Carl Theodor.



The ware was coarse and generally decorated with flowers, called "Poterie du Rhin." The last mark has the F for Frankenthal, and a number relating perhaps to the pattern.

Marks of Paul and Joseph Hannong.

DALWITZ.

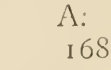
This mark is impressed upon an oil and vinegar cruet-stand of German fayence with dolphin handle, in the Collection of Sir Charles C. Domvile, Bart.

Teinitz (Bohemia). A small town and castle, with a fine menagerie and convent, belonging to Count Trautmansdorf, under whose protection this manufactory is carried on by a potter named Welby; we do not know the date of its establishment. This mark is stamped underneath a fine fayence plate, very

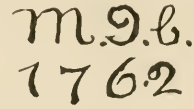
well painted in bistre *camaieu*, with the discovery of Callisto by Diana, an elegant border in grey, with alternate square and oval white medallions of richly gilt designs; the gilding equals that of Vienna, which it closely resembles; date about 1800. In the Collection of the Rev. T. Staniforth. (*Keramic Gallery*, fig. 163.)

GERMANY—UNCERTAIN MARKS.

GERMANY. Unknown mark. On a fayence plate in the Collection of M. Perillieu of Paris.



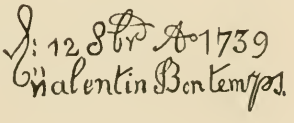
GERMANY. Unknown mark. On a fayence scent vase in the Saxon style, painted in colours.



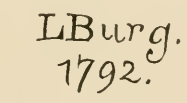
GERMANY. Unknown mark. Fayence of a German fabrique.

On an inkstand in form of a fortress, painted with polychrome arabesques in the Renaissance style.

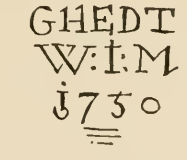
On a mug of white enamel, painted with arms, probably Swiss.



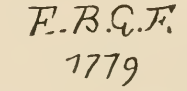
On a plate, escalloped edge, the border of foliage and landscapes; in the centre a female seated in a landscape with ruins. In the style of Marseille.



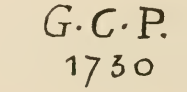
On vases decorated on white enamel, with arabesque borders and polychrome medallions, in which red and blue predominate.

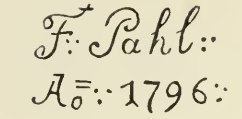


On a plate, escalloped edge painted with a Chino-Français subject of the style of Louis XIV.—a lady and Chinese attendant.

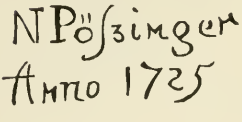


On a mug, with polychrome decoration in crude colours, outlined with black.



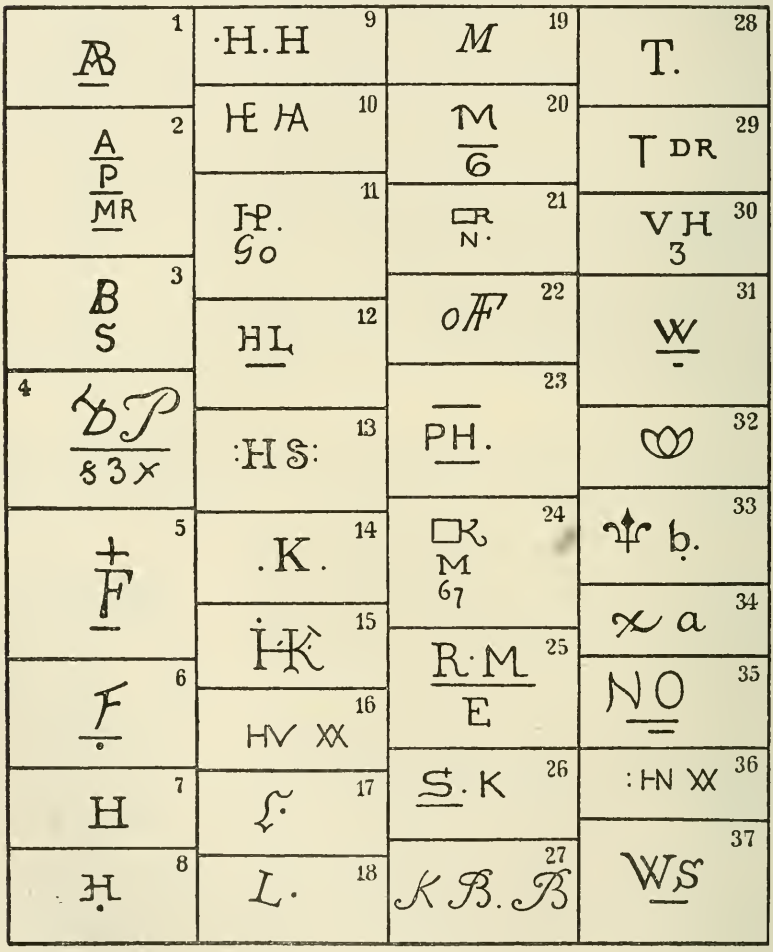


On a fayence plate, rudely painted with a quaint subject.



On a small pitcher, twisted handle and godrons in the form of S, with blue figures, garlands and birds of a good style.

TABLE OF UNKNOWN GERMAN POTTERS' MARKS.



1. Dish, escalloped, rococo relief on the border, grapes and fruit, in which manganese colour prevails.

2. Basket, plaited and pierced, glossy white enamel, at the bottom a polychrome bouquet of flowers—like Marieberg.

3. Cup ornamented on the outside with bouquets and garlands of flowers in relief, and coloured.
4. Candlestick, greyish enamel, decorated in polychrome.
5. Tureen, the cover surmounted by fruit and leaves, blue decoration. Rouenais style.
6. Pilgrim's bottle, blue ornaments and flowers of German fabrique.
7. Pot-pourri, with garlands of flowers in relief and coloured.
8. Trembleuse cup and saucer, yellow ground, with medallions of flowers.
9. Plateau, with grotesques in green *camaieu*. Moustiers style.
10. Bottles of fayence, green enamel decorated in blue.
11. Vegetable dishes, with flower knobs and polychrome flowers.
12. Jugs of fine fayence, Chinese decoration, rose-colour heightened with gold. German or Italian.
13. Large dish, blue ground, with playing-cards placed irregularly.
14. Fayence of very fine paste, decorated with highly finished figures, in pale colours.
15. Plates, with Rouenais decoration.
16. Jugs, painted with flowers in pale yellow and manganese.
17. Large dish, blue decoration ; in centre a landscape.
18. Plate, blue decoration. German.
19. Jug, painted with a landscape in blue.
20. Tureen, on the cover a lemon with leaves. Painted with bouquets of flowers.
21. Tureen, with a branch on the top, painted with flowers. Nuremberg ?
22 Dish, escalloped edge and a German inscription between two palm branches.
23. Small dish, with border of plaited branches ; in the centre a flower. Baireuth ?
24. Large dish, decorated in shaded violet with a large rose, flowers and butterflies. Perhaps Sweden.
25. Cup, with bouquets of flowers. Strasbourg or Sweden ?
26. Cream-jug, in light fayence, decorated cursively with bouquets, manganese prevailing.
27. Pieces of fayence, decorated in blue-black *camaieu* with bouquets. Probably Stockholm. A somewhat similar mark is attributed to Boussemart of Lille.
28. Large basket-dish. Nuremberg style.
29. Compotiers, with polychrome bouquets, highly finished. Saxon style.
30. Night-lamp, decorated with bouquets, detached in sombre tones of colour.
31. Canette, with polychrome decoration.
32. Plates, decorated in the Strasbourg style, white enamel reliefs.
33. Saucer, painted in the Strasbourg style.
34. Pieces with polychrome decoration, heightened with white.
35. A flask, painted in the Oriental style.
36. A punch-bowl, similar to the Marseille decoration.
37. A dish, with German characters and flowers.

GRÈS.

Stoneware with transparent glaze is called in France Grès or Grès çerame, and in Germany Steingut ; but the former term is most frequently used in alluding to it. The classification of the stoneware vases of the sixteenth and seventeenth centuries has never hitherto been seriously attempted, but the whole series of the *grès çerame* has been

placed under one unsatisfactory heading, GRÈS DE FLANDRES. From the compact and almost imperishable nature of the material, and its capability of receiving impressions of subjects in relief, more or less artistic, by means of moulds at a comparatively cheap rate, these stoneware vases have been preserved to our time in considerable quantities. It must be borne in mind that these vessels are not always made in the year indicated, for the moulds were used successively through a series of years, and it is no uncommon occurrence to find two different dates on the same specimen.

An attempt has been recently made to localise the places of manufacture, which has been generally adopted on the Continent, and we are bound, in the absence of more reliable information, to lay before our readers the result of researches made on the probable sites of the fabriques in the Netherlands and the Rhenish Provinces.

At the recent Exhibitions of Brussels and Dusseldorf in 1880, a grand display of vases of the *grès çerame* was collected from all available sources, including some of the finest from the South Kensington Museum. Mons. H. Schuermans of Liege, at the request of the President, wrote a descriptive account of these vessels, he having previously made a catalogue of the numerous specimens in the Museum of the Porte-du-Halle at Brussels.

From unwearied investigations in excavations on the sites of disused fabriques and from written records, aided by a careful comparison of examples in various public and private collections, M. Schuermans may be considered a competent authority. He has ventured to promulgate an entirely new classification, based not only on his personal researches, but upon the discoveries of M. Schmitz at Raeren in 1874 and of M. Dornbusch of Cologne in 1873, with others who have paid especial attention to the subject. His arrangement of localities where the fabriques of *grès* existed has been generally adopted by collectors and directors of museums abroad.

The usual designation of this stoneware was formerly *Grès Flamand* or *Grès de Flandres*, but the appellation has been considered incorrect, inasmuch as there were several fabriques of similar stoneware on the borders of the Rhine. Flanders, as at present constituted, could not have produced this particular *grès*, for in the valley of the Scheldt the necessary materials for its manufacture are not to be found. But in the sixteenth century, when this industry flourished, Flanders comprised geographically all the Low Countries (Pays Bas), including that portion now ceded to France. All these fabriques, therefore, whether in Brabant or Limburg, or in the counties of Hainault and Namur, were at that time considered Flemish.

It is proved by documents, as well as by discoveries of débris of pottery and the remains of kilns, that stoneware was made at Verviers,

Dinant, Namur, Buffioulx, Chatelet, and other places, many doubtless being of inferior quality, all of which are situated in the valleys of the Sambre and the Meuse. The most important factory, however, was at Raeren near Aix-la-Chapelle. The Rhenish Provinces of Germany furnish us with numerous fabriques, the more important being at Frechen in the vicinity of Cologne, Siegburg, opposite Bonn, Grenzhausen and Höhr near Coblentz. A peculiar variety of stoneware was made at Creussen near Baireuth in Bavaria.

It is worthy of note that the earliest and most important collections of this *grès* made in the beginning of the present century were purchased at Ghent, notably those of M. d'Huyvetter, M. Verhelst, the Comte de Renesse, and M. Minard; the last was recently presented to the city of Ghent. M. Schuermans has consequently arrived at the conclusion that some of the finest examples of the *grès çerame* were fabricated in the Netherlands, especially at Raeren, where numerous kilns have been found and vast quantities of fragments of *grès* exhumed.

Raeren is in the ancient Duchy of Limburg, about two leagues from Aix-la-Chapelle. Until the treaty of 1814 Raeren was part of the Pays Bas. When this industry commenced is unknown, but it certainly flourished throughout the sixteenth century. The vases made here were usually of cylindro-spheroidal form, with a central band containing subjects in low relief (and frequently inscriptions), such as dances of peasants, shields of arms of states, princes, and nobles, illustrations from the Old and New Testaments, especially the history of Susanna. This was a favourite subject in Flanders, and these were probably made expressly for that country. It is seen on the fine chimney-piece at Bruges, and on the terra-cotta bricks found in the old houses of Ghent and Bruges, the inscriptions on these vases being in pure Flemish, differing materially from the Low German on others made in the Rhenish Provinces. The necks are ornamented with medallions, and the groundwork with Renaissance strap-work, guilloche borders, &c., the colours being usually brown, sometimes greyish-white with reliefs in blue. Some of the vases are of annular shape, called *Ringkrüge*, with portraits in relief, and frequently bearing the marks of the Raeren potters. The most celebrated makers were the Mennickens, especially Baldem (Baldwin), Jan Emens, Engel Kran, &c., whose names are found in ancient documents, and are still borne by many of the present inhabitants of the locality. The most important example of the Raeren stoneware is the noble ewer formerly in the D'Huyvetter Collection, now preserved in the South Kensington Museum, which clearly indicates the origin of this particular *grès de Flandres*. The spout is in form of a lion's head, and a similar ornament is at the bottom of the handle; on the central band are represented in relief personifications of the seven virtues

and the seven liberal arts; below these are the following inscriptions :— Wan . Got . Wil . So . Ist . Mein . Zill . Mester . Baldem . Mennicken . Pottenbecker . Wonede . Zo . Den . Rorren . In . Leiden . Gedolt . 1577. (*I submit to God's will. Master Baldem Mennicken, potter, dwelling at Rorren. Patience under suffering.*) On each side is a circular medallion of the arms of England, inscribed Wapen. Von. Engellant. Ao. 77. It has also the following abbreviations, found on many other Raeren vases:—H.S. (*Hungrigen speisen*); D.DR. (*Durstigen dränckeu*); N.K. (*Nackten kleiden*), GEF.T. (*Gefangenen trosten*), &c. A canette of pyramidal form, with incuse flowers and a medallion in front of figures in relief, has the name of Ian. Baldems. 1596. Another cruche, with the history of Susanna in relief, bears the maker's name, Engel. Kran. A° 1584; and a canette, with the history of Esther, maker Fant. Genat. All these are in the South Kensington Museum.

The celebrated Collection of M. d'Huyvetter of Ghent was dispersed after his death. Many of the best pieces were bought by M. Weckherlin of Brussels; others found their way into public museums. There is a good collection in the museum at the Porte-du-Halle, Brussels, especially a candelabrum, dated 1550, one of the earliest dates we have met with.

The Vicaire Schmitz, emulating the example of M. Dornbusch, who discovered the white stoneware of Siegburg, commenced the excavations at Raeren about the year 1872, and continued his explorations until 1874. He was rewarded by finding large quantities of this identical *grès* of precisely the same types, bearing dates from 1560 to 1620, and the remains of numerous kilns at Raeren and its immediate environs. Among the more highly finished vases of the sixteenth century were also exhumed others of a more remote period, similar to the legendary *Jacoba Kannetje*, of a very rude character.

It is supposed that the decadence of this industry at Raeren took place in or about 1618, the commencement of the Thirty Years' War, which put an end to the exportation of this ware to Germany, where it had found so ready a sale.

Frechen. The fabrication of *grès* in this locality probably commenced at the epoch when the municipality of Cologne, in order to avoid the frequent fires which occurred within its walls, interdicted the stoneware potters from continuing their industry therein, and it was then carried on in the vicinity.

From the commencement of the sixteenth century, or perhaps earlier, the *grès* of Frechen took an artistic character. The jugs and vases are mostly spherical, bearing frequently a central band with Gothic letters and moral sentiments, sometimes alphabets, and on the belly medallions or other detached ornaments. Towards the end of the sixteenth century arms were introduced in rosettes, with spots of blue enamel on brown

ground. The brown stoneware jugs so well known from their frequent occurrence in excavations in the metropolis were probably made for general use at Frechen, as we learn from the petition of William Simpson to Queen Elizabeth, before alluded to (p. 48). These vessels had bearded heads under the spouts, which we were able to identify as the *Bellarmin* so frequently alluded to in old plays; but jugs of a similar ware were also made, called *Bartmann*, the mask being more elongated; the variation, however, is more easily recognised than described.

Siegburg. The fabrication of *grès* is very ancient in this locality. The oldest (thirteenth and fourteenth centuries) are often in brownish-grey with pinched feet like the Jacoba Kannetje. In the sixteenth century, however, the ware assumed a more artistic character, and a fine whitish-grey clay was the material used, sometimes styled *terre de pipe*. The usual forms are cylindrical canettes, called in Germany *Snel*, with handles and long oblique spouts rising from the central bands, attached to the neck by a scroll or flat piece of clay. These are known as *Tootkruik*, *Schnabelkrug*, &c. The ornamentation in low relief consists of elaborate Renaissance arabesques, with masks, coats of arms, &c.

In 1873 M. Dornbusch commenced his researches in order to discover the origin of the *grès*, and exhumed a quantity of débris of an ancient Rhenish fabrique at Siegburg, opposite Bonn, on the Sieg, the other side of the Rhine. Following up his discoveries of this peculiar ware, he consulted the archives, and found documents proving that a large manufactory formerly existed there, which had previously been erroneously adjudged to the category of *grès de Flandres*. His experiences were published at Cologne in the *Annales de la Société Historique du Bas-Rhin*.

The white earth of Siegburg has been used in the present century by a potter of the locality named P. Löwenich, and the vessels may be confounded by some inexperienced persons with the old, being of good finish.

Grenzhausen (Nassau), near Coblentz, and Höhr, are both situated in the country called *Kannenbackerlandchen*, and to these localities are attributed the *grès* of a fine quality which is in imitation of the more ancient stoneware of Raeren, for which it is easily mistaken. Some of the vessels made here bear the initials G.R., which refer to Guillaume III. of Orange-Nassau, King of England. A keg or barrel of greyish-blue, of the incontestable Nassau fabrique, bears the letters G.R., with portraits of William III. and Mary of York, his Queen, with the device "An . Onsen . Hollanssen . Tuyn . Soo . Bloein . Oranie . Apellen . En . Roosen." (*In our Dutch garden thus flourish the oranges and roses.*) These were made for the English market.

From some documents recently published by W. Müller (*Das Nassauische Krug und Kannenbackerland und seiner Industrie*) it is shown

that the Counts of Wied and Isenburg sent to Siegburg and other places for potters, to give a fresh impulse to the keramic industry of Grenzhausen.

The decoration of a more recent date consists of a fine blue enamel on grey, with *champ-lévé* or incuse ornaments on engine-turned ground in leaves, flowers, rosettes, &c.

The fabrication of *grès* has still more recently been revived in Nassau, imitating the ancient *grès* of the locality.

Creussen, near Baireuth, in Bavaria. The keramic industry of this locality was of longer duration than those we have before spoken of. Many of these vessels have a simple dark-brown glaze, but the greater part are covered with brilliant colours and painted enamel inscriptions. The varieties are called in Germany *Trauerkrüge* or mourning jugs, being ornamented with guilloches and bands in white and black, sometimes partly gilt; *Planeten-*, *Jagd-*, and *Apostel-krüge*, in allusion to the subjects, planetary, the chase, and our Saviour and the Apostles; sometimes oviform, but usually cylindrical, in all shades of the prismatic colours.

The following anecdote shows the German characteristic of these Apostle-jugs, which were so popular in that country; it is from a comic poem called the *Jobsiade*, by Kortüm of Mulheim, published in 1784. The student Jobs presents himself for examination, and in answer to the question, "What is a bishop?" he replies, "An excellent liquor composed of wine, sugar, spices, and orange-juice." Then to the next question, "What is an apostle?" he says, "An apostle is a large jug, which will contain a sufficient quantity of wine or beer, from which at banquets, or in the country, the students quaff when thirsty." The manufacture was discontinued about the beginning of the last century. One of these tankards in the Museum at Brussels bears the date 1710. It may be observed, as a caution, that a great number of these mugs have come from the manufactory of an uniform brown colour, the ornaments and figures not enamelled in colours; these have been subsequently painted in oil colours by dealers; but the fraud is easily detected by scraping them with a knife, which will remove the paint, while the enamel resists.

Lauenstein, near Coblentz. Established about 1760. The *grès* or stoneware of grey and blue, ornamented with flowers and other ornaments in incuse patterns graved on the surface, is still made in large quantities, and is carried by the Rhine boats to the markets in Holland, where it meets with a ready sale. There were also manufactories of *grès* in the vicinity of Coblentz, at Niederfell, Langerwehe, and Vallendar, still existing towards the end of the last century, specimens of which are in the Sèvres Museum, acquired in 1809.

Mettlach (Rhenish Prussia). A modern fabrique by M. Villerot,

grès with *platinée* ornaments, examples of which are in the Sèvres Museum.

Regensburg (Ratisbon). *Grès* or stoneware was made here at an early period. The first specimens were of a brown common earth, made of clay from Abensburg, with ornaments and mythological subjects: the ware was subsequently much improved. Jerome Hoppfer, an engraver of the sixteenth century, who lived here, signed his *grès* with the initials I.H. There are some specimens in the Berlin Museum, and two large vases, dated 1715, in the Historischen Verrein at Ratisbon. In the eighteenth century earthenware was made here of both lead glaze and stanniferous enamel.

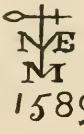
Dryhausen, near Marieburg, in Hesse. There were manufactories here from the fifteenth to the nineteenth century for the *grès* or stoneware, but we have no particulars respecting them. The Hessian wares were largely imported into England in the sixteenth, seventeenth, and eighteenth centuries.

Hubertsberg, in Saxony (1784). The Count Marcolini established a manufactory of earthenware with salt glaze in the character of English pottery, where Wedgwood was also imitated.

GRÈS—UNKNOWN MARKS.

A jug of white stoneware, 13 inches high; subject, The Prodigal Son; Nuremberg Museum, and M. Milani's Collection, Frankfort. — F. T. 1559.

A canette, with three coats of arms and arabesques; South Kensington Museum, £5. — H V G.

A jug, with portraits of the Kings and Queens of France, Hungary, and Prussia; and another, in the Sauvageot Collection, bearing the same mark. — 

A canette, with medallions of David, Venus, Lot, and the Crucifixion, in the South Kensington Museum. — B. V. 1574.

Jug, with medallions of dancing figures and German inscription; Louvre Collection, No. 416. — K° R. 1598.

A jug, of conical form, with medallions and bands, months of the year, &c.; Louvre Collection, No. 402. — L. W. 1573.

A gourd, with long neck, of white ware, in the Weckherlin Collection. — M. G. 1586.

In the Sauvageot Collection and South Kensington Museum. — L. W.

W. T.

Drinking-cup, in the form of a book; Sauvageot Collection.

R.V.H

Blue and grey jug, of the seventeenth century; Sauvageot Collection.

M. O.

Blue and grey jug, with medallion of the Electors of Saxony; Sauvageot Collection.

I. E.

These initials are found on some of the finest pieces in the Weckherlin Collection; also on a canette, dated 1594, in the South Kensington Museum; a cruche, same date; and one in the Louvre, No. 411.

I. R. 1588.

With the arms of Saxony, of brown ware; Weckherlin Collection.

M. G. 1586.

A gourd, with long neck, of white ware, in the Weckherlin Collection.

B. M.

The initials of Baldem Mennicken, sixteenth century; Louvre Collection, No. 415.

A vase, in blue and grey, with three handles; sixteenth century; Louvre Collection, No. 425.

On a jug, of the sixteenth century; Louvre Collection, No. 455.

H. W.

Cruche, with masks and arabesques, and medallions of the arms of the Electors; Sauvageot Collection, No. 417.

Enamelled fayence tea and coffee services of the eighteenth century, marked with three anchors, the manufacture of M. L. Cremer.

ORIENTAL PORCELAIN.

China.

IN giving the marks on Chinese porcelain, we must own our obligations to that eminent scholar M. Stanislas Julien, who has thrown a great deal of light upon the early history of Oriental porcelain by his translation of a Chinese history of the Imperial Manufactory of King-te-tchin, which is prefaced by a valuable introductory essay on the subject, with extracts from other Chinese authors. M. Stanislas Julien is of opinion that the porcelain of China was made about 185 B.C. The Chinese have historical annals from the remotest period of antiquity; the first notice they have of pottery is, that it was invented in the reign of the Emperor Hoang-ti, in the year 2698 before the Christian era; but *porcelain* was first invented under the Han dynasty, between 185 and 80 B.C., or 1600 years before it was known to the Western nations of the globe. Before this period the Chinese used articles of bronze and pottery. Its progress was at first slow, but, from the patronage of succeeding Emperors, it gradually increased.

The word "*pourcelaine*" has existed in the French language since the fourteenth century, consequently long before the introduction of china-ware into Europe; the word was applied formerly to the calcareous concretion which lines the interior of marine shells, which we call *mother-of-pearl*. In the inventories of the fourteenth, fifteenth, and sixteenth centuries the word *pourcelaine* has this signification, and certainly does not apply to porcelain in our acceptation of the term. This appellation was probably given to the ware by the Portuguese in the beginning of the sixteenth century. It is supposed by some to have been derived

from *poccllana*, a cup or dish, from the Latin *pocillum*, a little cup ; others have thought it was so termed from its similarity to marine shells, and is derived from *porcellana*, a word they apply to cowrie-shells, which represented Oriental money, and resembled, as they thought, the backs of little pigs, and because it conveyed a good idea of their milky-white, glossy, and translucent appearance. Or perhaps they may have imagined that the ware was actually made from a composition of those very shells ; in fact, this was a very general impression at that time, for Edoardo Barbosa, who died 1576, says that it was made from marine shells and egg-shells buried in the earth for eighty or a hundred years. Jerome Cardan and Scaliger both state that such was the method of making porcelain adopted by the Chinese. They kept the composition of porcelain a profound secret, and endeavoured to deceive foreigners by all manner of wonderful tales. It was only in 1518 that the Portuguese obtained their settlement at Macao, and through them Europe obtained its first specimen of China-ware. The word porcelain is unknown to the Chinese, who call the ware *Tse-ki*. Another term is *Yao*, first used in A.D. 618, before which it had been called *Tao*.

The empire of China is called by the Chinese *Tchong-koue*, or the Middle Kingdom ; the Western Moguls call it *Catay ;* the Mantchew Tartars, *Nican-courou ;* the Japanese, *Thau ;* the people of Cochin-China and Siam, *Cin ;* from the last of which the appellation *China* is probably derived. There are numerous manufactories of porcelain in China. M. Stanislas Julien enumerates fifty-six, but the principal establishment is that of King-te-tchin. This was established as early as the sixth century, and was then known as Nantchang-tchin ; but its great importance dates from the time of the imperial patronage accorded to it in the King-te period, when it was called King-te-tchin, or the borough of King-te ; this was in A.D. 1004. The Père d'Entrecolles, a Jesuit, who went into China to establish missions in many of the provinces, collected some valuable details of the manufacture of porcelain. These he fully describes in a letter to Père Orry in Paris in 1712, accompanied by specimens of the two principal ingredients, *kaolin* * and *petuntse*. He visited the Imperial Manufactory, and gives the following interesting account :— " King-te-tchin wants only to be surrounded by walls to deserve the name of a city, and will bear comparison with the largest and most populous cities of China. There are eighteen thousand families, and more than a million of souls : it is situated on the bank of a fine river. The expense of procuring materials is very considerable, for everything consumed here

* *Kaolin* is the name of a native earth found in China, answering to our *China clay ; petuntse* is a siliceous stone found also in China, answering to our Cornish granite or *China stone*. The word *kaolin* is said to be derived from *kaou-ling* (lofty ridge), the name of a hill where some of the material is found.

has to be brought a great distance—even the wood for the furnaces has to be taken a hundred leagues; provisions also are very dear, yet numerous poor families find employment who could not subsist in the neighbouring towns; the young and the old, the lame and the blind, all find work at which they can earn a livelihood by grinding colours or otherwise." "Formerly," says the *History of Feou-liang*, "there were only three hundred furnaces, now there are nearly three thousand." King-te-tchin is situated in a vast plain, surrounded by high mountains from which issue two rivers, flowing into each other, and form a wide open basin; here are seen two or three rows of boats, tied together stem and stern; these are employed either in ascending the river for materials, or in descending it to take the porcelain to Iao-tcheou.

It is astonishing that in so densely populated a place—so abounding in riches, so much poverty, and such an infinity of vessels—not surrounded by walls, that it should be governed by only one Mandarin without the least disorder. But the police is excellent: each street is superintended by one or more officers according to its length, and each officer has ten subalterns, who each take ten houses under their especial charge; if they do not keep strict watch the bastinado is liberally applied. The streets are barricaded, and few, if any, strangers are allowed to sleep in King-te-tchin, but must retire to their boats unless they can find some well-known inhabitant to be answerable for their honesty and good conduct.

Lord Macartney, ambassador to the Emperor of China in 1792–94, says that not far from the route taken by the English on their way to Canton there was an unwalled city called King-te-chin, where three thousand furnaces for the baking of porcelain existed, all lighted at the same time, which at night presented the appearance of a town on fire.

After reading the foregoing account of the grand centre of the porcelain manufacture of China, it is with feelings of regret we close its history by stating that King-te-tchin is now a heap of ruins. In the course of the recent disturbances which have convulsed that country, the rebels (Taepings) sacked and pillaged the village, destroying all the kilns and workshops, giving a fatal and irrecoverable blow to this particular industry in China.

We find a notice of porcelain in the travels of Ysbranti Ides, ambassador to China from Peter the Great in 1692. He states that "the finest, richest, and most valuable china is not exported, or at least very rarely, particularly a yellow ware, which is destined for the Imperial use, and is prohibited to all other persons. They have a kind of crimson ware, which is very fine and dear, because great quantities of it are spoiled in the baking. They have another sort, of a shining white purfled with red, which is produced by blowing the colour through a gauze, so that both the inside and out are equally beautified with crimson

spots no bigger than pins' points, and this must be excessively dear, since for one piece that succeeds a hundred are spoiled. They have a china purfled in the same manner with gold; also a kind of china which looks like mosaic work, or as if it had been cracked in a thousand places and set together again without cement. There is another kind of violet-coloured china, with patterns composed of green specks, which are made by blowing the colours at once through a frame pierced full of holes, and this operation succeeds so rarely, that a very small basin is worth two or three hundred pounds. Specimens of white porcelain are found engraved or painted with designs in the very body of the paste in such a manner as to be only seen when held up to the light, in the same manner as the watermark upon a sheet of paper, or become visible when the vase is filled with liquid, when the imperial dragon, animals, birds, or fish are distinguished, having no traces whatever on the surface."

There is considerable difficulty in distinguishing glazed vases of Chinese pottery from true porcelain, as the coloured glaze in many cases conceals the material, and the thickness prevents their being translucent, a distinguishing quality of porcelain. The substance of many of the vases is coarse, sometimes grey or even red, and such as would, in European fabrics, be termed stoneware.

The most curious vases with respect to manipulation are the reticulated patterns, an exterior coating being entirely cut out or perforated in patterns, and placed over another vase, generally blue. The cups so made are for drinking tea or hot liquids, as they may be held in the hand without burning the fingers. These have been successfully copied at Dresden, and more recently at Sèvres.

Another remarkable decoration is produced by piercing designs of flowers, leaves, and rosettes on the paste, and filling in the spaces with glaze, giving the effect of an elegant transparent pattern—this is termed "grains of rice," from the usual form of the perforations. This description of ornament is most frequently found on Japanese porcelain. The modern Japanese egg-shell china is occasionally seen painted with landscapes and interiors, in which the windows and fruits are cut out and filled in with a transparent coloured varnish of a pleasing appearance when held up to the light.

Some other curious examples of manipulation are occasionally met with, movable bands made so as to turn round on the vase, and vases made of two pieces, which, although separate, cannot be removed; the wonder is that, in the baking, the edges in juxtaposition should not have become cemented together. The "Cup of Tantalus" is a small white china cup, with a statuette standing up in the middle, the water is poured into it, but just as it reaches its mouth the cup is emptied by means of a syphon placed inside the figure. Puzzle-jugs, in which by means of a concealed syphon the liquid recedes from the mouth of the drinker, and

is spilled over his clothes; also a cup which appears to contain an egg pierced at its upper extremity, and when filled, a small figure jumps out of the aperture; tortoises which swim and turn on the surface of the water, &c.

But, as the Rev. Henry Allon says in a lecture *On Palissy the Potter*, "the most remarkable development of the potter's art pertains to those queer incarnate types of antiquity, the Chinese. While the art of tempering and glazing was disappearing in Europe, the Chinese and their neighbours the Japanese had been for centuries making that peculiar porcelain with which, in its grotesque determination to put down all tyrannical laws of proportion and perspective, you are all familiar. Who is there that has not daguerreotyped upon his brain every line and dot of *the immortal blue willow pattern;* so called from its astounding willow, with its four bunches of triple princes' feathers for foliage, and its inconceivable root growing out of an impossible soil; and its magical bridge suspended, like a leaping squirrel, between heaven and earth; and its three Chinese mermen, working themselves upon their tails in some inscrutable way or other, into the funny little temple in the corner; and the allegorical ship that sails in mid-air over the top of it, and just under the baseless floor of an aërial blue villa, through which it threatens to thrust its mast; and its two nondescript birds, which would defy even the anatomy of Owen, billing and cooing in their uncouth Chinese fashion beside the strange blue tree with round plum-pudding leaves, a permanent puzzle to botanists, and which grows out of the top of another temple with three deep-blue columns, and beneath which a mysterious stream flows, and which sublime landscape, for millions of ages and upon tens of millions of plates, has represented to the world the artistic ideas of the Raphaels of the cerulean empire?

"But to such perfection of colouring and glazing did they attain, that we can but imperfectly imitate them, even to this day. How many thousands of myriads of years, according to Chinese chronology, they have been manufacturing porcelain it is impossible to say; it is an institution of the empire, and of course, therefore, like all its other institutions, it never had a beginning. No doubt a teacup was the vessel, and tea the liquor employed in the very first libation of Yoo-tsou-she, when 3000 years before Christ he induced his savage horde to build their first hut; and when his successor, Swee-gin-shee, discovered fire by the accidental friction of two pieces of dry wood, there can be no doubt that the first use of the Promethean discovery would be to boil the kettle."

An argument in favour of the remote antiquity of porcelain has been adduced from the circumstance of Chinese bottles of porcelain having been found in the Egyptian tombs at Thebes. These bottles of common ware are painted on one side with a flower, and on the other with a

Chinese motto; they are about two inches high, and eight of them have been found in as many Theban tombs. Rosselini found one in a tomb which he referred to the Pharaonic period, about 1500 years before the Christian era. These are now known to have been placed there by the Arabs for fraudulent purposes and exported from China; or, as Marryat suggests, they may have belonged to an itinerant Chinese quack-doctor, who accidentally died, and his body (bottles and all) were placed in the tomb of the Pharaohs. Sir Gardner Wilkinson himself is prepared to abandon all notion of the antiquity of these bottles.

The Chinese seals discovered in Ireland have, like the Chinese snuff-bottles found at Thebes, caused much discussion. They are generally of pure white porcelain, in the form of a cube, about half an inch square, and the handle of a seated monkey; sometimes Chinese inscriptions and mottoes are found pressed at the bottom. The question how they found their way into the bogs has never been satisfactorily explained, but they are supposed (as was the case with the bottles) to have been surreptitiously deposited by the *navvies* to test the credulity of archæologists.

A great part of the white porcelain made at King-te-tchin and Fo-Kien was sent from thence in the white state, and afterwards decorated either at Nankin or at Canton to suit the tastes of the purchasers. The decorations of the former place are of greater delicacy, and far superior to those of Canton; the most frequent patterns are arabesques and flowers, figures and landscapes, setting all laws of perspective and rules of design at defiance; Chinese deities (notably the god of porcelain, with a very prominent belly), fabulous monsters, and fantastic personages, accompanied by inscriptions, being maxims or quotations from poems. The Chinese pheasant, the Imperial tiger, the Celestial dragon, which on pieces destined for the Emperor's use specially is represented with five claws, for princes four, and for commerce with three only; but with all these incongruities they possess the knowledge of producing many brilliant enamel colours and glazes of peculiar tones, which our most skilful chemists have hitherto been unable to imitate successfully.

A favourite ornamentation on ancient vases is the *crackle*, the method of producing it being kept a profound secret. This consists of a series of cracks on the outer surface of the vase in irregular designs, the fissures being sometimes filled in with red. The smaller sort, that is when the network is very minute, is called by the French *truitée*, and much prized by collectors; the larger is called *craquelées*.

Dr. Klemm is of opinion that, although the glaze seems at first sight to be cracked, and has quite the appearance of stoneware cracked or marked by long use, yet on close observation it will be found that the surface is perfectly smooth, and that the vein-like numberless cracks are under the glaze and in the material itself.

Crackled vases were called Tsui-khi-yao under the Southern Sung

dynasty (1127–79), and are thus described in the History of King-te-chin :—"The clay employed was coarse and compact, the vases were thick and heavy, some were of a rice white, others pale blue. They used to take some Hoa-chi (steatite), powder it, and mix it with the glaze. The vases exhibited cracks running in every direction as though broken into a thousand pieces. The cracks were rubbed over with Indian-ink or a red colour, and the superfluity removed. Then was seen a network of charming veins, red or black, imitating the cracks of ice. There were also vases on which blue flowers were painted on the crackled ground."

A different mode of making the crackles is described in another Chinese work, and is as follows :—"After covering the vases with glaze, they are exposed to a very hot sun, and when they have become hot, they are plunged into cold water for a moment. On being baked they appear covered with innumerable cracks." The way in which the size of the crackle is regulated seems to be indicated in one of the receipts for making crackle vases given in the History of King-te-chin (p. 214), from which we learn that the material of the glaze was to be finely or coarsely washed, according to the size of the crackle required.

The egg-shell china is so called because of its very slight texture, and although extremely thin, yet it is formed into large vases, and usually beautifully enamelled ; the plates of this make generally have on the back rose-coloured borders.

Egg-shell vases are usually beautifully painted, the borders being of exquisite patterns and highly finished subjects in medallions, of extremely light texture and necessarily very fragile. In Mr. Franks' Collection there are a few dated pieces of the Yung-ching period (1723–36), and one with a cyclical date of Kang-he in 1721 ; and judging from the character of decoration, few pieces can be attributed to an earlier date than the Kang-he period (1661–1722).

During the long and peaceful reign of this Emperor (extending to sixty-one years) a great impulse was given to the keramic arts, and many improvements were made and new colours and designs introduced.

These highly finished and purely decorative egg-shell plates cannot be earlier than the seventeenth century. It has been suggested that they were imitations of the admirable porcelain of Japan, which, according to the authority of certain missionaries, was brought to China in the seventeenth century to decorate the sumptuous dwellings of persons of high rank, and intended as presents. They are certainly not contemporary with those of the Young-lo period (1403–25), or even of the Houng-tchi (1488–1505), when it is supposed egg-shell china was first made, although the paste was equally fine and of good decoration, but of materially different character and of a grander style.

The charming plates, so well known and now so highly appreciated, enamelled with colours and gilding, having in the centre a domestic scene

in a leaf-shaped panel surrounded by six borders of various widths of pink, blue, and lilac, the border at the back of the plate being of a deep pink colour, are perhaps the finest examples. These are styled among collectors the "plate with the seven borders."

There is a large manufactory of porcelain at Chaou-king-foo, west of Canton.

The *kaolin* used in making porcelain is much softer than the *petuntse* when dug out of the quarry, yet it is this which, by its mixture with the other, gives the strength and firmness to the work. The Père d'Entrecolles relates that some Europeans having procured some *petuntse* privately in China, upon their attempting to make porcelain when they returned to their own country, could not succeed for want of the *kaolin*, which the Chinese being apprised of, said, humorously, that "the Europeans were wonderful people to go about to make a body whose *flesh* was to sustain itself without *bones*." There was more in this saying than even the witty Chinaman himself imagined; he of course spoke figuratively, little thinking his remark would be literally followed by the admixture of *bones* with the paste.*

The Chinese themselves are great amateurs, and there are many collectors who pay high prices for ancient examples of porcelain, especially if made by a renowned potter; as much as 10,000 francs is sometimes given at a public sale for a choice piece of china-ware.

Our account of Oriental porcelain would be incomplete if we omitted to notice the porcelain tower at Nankin. This pagoda was not so ancient as has been generally supposed, but there was a previous tower on the same spot; of what materials, however, it was built we have no record. The porcelain tower of Nankin was constructed by the Emperor Yong-lo (1403–24); it was outside the town, and called by the Chinese "The Temple of Gratitude." The tower was octagonal and consisted of nine stages, elevated on a pedestal of the same form; the wall was 12 feet thick at the base and 8½ at the top; it was built of brick, encased with tiles or bricks of porcelain, enamelled on the exterior, the quality of the ware being equal to that of which the ordinary vases were composed; each stage had a cornice of 3 feet, and at each angle was a bronze bell, making eighty in all—when agitated by the wind they produced at a short distance a sound like an Æolian harp; its height was 261 feet, and was ascended by a spiral stair of 190 steps in the

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* The following analysis of English porcelain, by Aitken, in 1840, shows how largely bones enter into its composition, giving transparency according to the quantity used:—

Cornish or Devonshire kaolin	31.0
Cornish china-stone	26.0
Flint	2.5
Prepared bones	40.5

interior. The Emperor Khang-hi visited and repaired it in 1664. This celebrated structure, once the pride of Nankin, has been completely demolished by those dangerous rebels the Taepings, who also sacked the town and devastated the whole country.

In Oliphant's *Narrative of the Earl of Elgin's Mission to China and Japan* (vol. ii. p. 456) he gives an account of his visit to Nankin in 1858 :— "We passed the spot on which formerly stood the porcelain tower, but not a fragment is left to mark the site of this once celebrated monument."

This celebrated pagoda was not built entirely of porcelain. It consisted of nine storeys faced with enamelled bricks of five colours; the only bricks made of porcelain were the white cornices, the rest being merely glazed pottery.

The representations upon the vases, as well as the ornamentation, must be regarded in many instances as symbolical, and they convey to us information as to the philosophy and metaphysics of the Chinese; it is therefore necessary to make a few remarks on their religious tenets to enable us to understand the symbols and devices so frequently met with. The Chinese theogony, like most primitive religions, is very obscure in its definitions, but it acknowledges two fundamental principles—the *Yang* and the *Yn*, one active, the other passive. The *Yang*, the creative force and moving matter, has under its dominion the heaven and all which is male and noble. The *Yn*, inert matter, plastic, the female principle, which governs the earth and inferior creations. *Ti*, the spirit of heaven, and *Che*, the spirit of the earth, constitute, in fact, two deities, corresponding to the two principles before named; these are represented by symbols. Thus the sun is represented by a circle, the earth in form of a square; the *Yang* and the *Yn* are expressed by the same symbols; the sun, fire, and all the phenomena of the most elevated order, are indicated by that which is circular or oval; the moon, the earth, governed by the female principle and of inferior order, is represented by the square or rectangle. Thus those vases which are of a round shape are called *Yang*, which means literally the active principle, while those of a square form are denominated *Yn*, the female energy or passive principle.

The most ancient as well as the most esteemed vases, &c., in China are the blue *camaieu*, painted under the glaze, consequently not to be deteriorated by the action of the elements, being, in fact, indestructible in that respect. It is on the blue porcelain that we find the greatest number of marks of periods (*Nien-hao*) of the Emperors, as well as the symbols or honorific inscriptions. The vases of the Hong-wou period, 1368–98, and those of the Young-lo, 1403–24, are very rarely met with. Under Siouen-te, 1426–35, the paste and decoration were of remarkably fine quality, but in the Tching-hoa period, which lasted until 1487, the art was at its highest point of excellence, and more pieces bear this date than of any other period. Great care is nevertheless required in examining

them, as the marks were so frequently copied in aftertimes by Chinese potters themselves.

It may here be well to note a custom in China with regard to colours. Nothing in that country is left to caprice or fancy. Such a building, with green tiles, could not have been covered in blue or red; that door, painted yellow, indicates the rank of the owner of the house, and any newcomer must paint the doorway a different colour according to his rank. M. Jacquemart quotes from the romance of two Chinese literary ladies, in which a description is given of an Imperial chateau:—"The walls of the enclosure glistened with bright vermilion." A bonze, on being asked the name of the possessor, replied, "You see there the country-house of the Emperor. Have you not observed that the roof is covered with green enamelled tiles? Where is the magistrate, prince, or earl who dares usurp a similar decoration?" The dynasties had their own peculiar colour. The Tai-thsing, now reigning, affects yellow, and the royal vases have this prevailing colour. The dynasty of Ming adopted green; but this is not universal in porcelain, where the elements and other things are symbolised by certain colours.

There are also symbolical colours which ancient Chinese manuscripts clearly indicate. The fundamental colours correspond to the five elements (water, fire, wood, metal, earth) and to the cardinal points; *red* belongs to fire and corresponds to the south; *black* to water and the north; *green* to wood and the east; *white* to metal and the west. In the *Tcheou-li* (the Rites of Tcheou, twelfth to the eighth century B.C.), "The work of embroidering consists in combining the five colours: the eastern side is *blue;* the south *red;* the west *white;* the north *black;* the heaven is blackish or shaded *blue;* the earth is *yellow;* its special form is square; the heaven varies according to the seasons. Fire is represented by a circle; water is represented by the figure of a dragon; the mountains by a deer; birds, quadrupeds, and reptiles, by their natural forms."

To the character *Woo*, or number *five*, the Chinese pay great respect, and it seems to have more influence with them than any other; thus they have five great virtues: charity, justice, good manners, prudence, and fidelity; the *five* blessings are happiness, riches, a long life, a natural death, and the love of virtue; they have *five* domestic spirits, *five* elements, *five* primitive colours, *five* seasons of the year, over which preside the *five* spirits, *five* planets, *five* points of the compass, *five* sorts of earth, *five* precious stones, *five* precious metals, *five* degrees of punishment, *five* kinds of dress, &c.

The number of vases used in sacrificing varied according to the quality of the person using them; the Emperor used nine vessels, a noble seven, a minister of state five, and a literary person three. The materials of which they were made also differed—the Emperor using gold, the ministers copper, and the literary men brass or iron. In later times

porcelain vessels were occasionally allowed to be used, but enamelled copper was more frequent.

The altar upon which these sacrificial vessels were ranged was a table, placed generally before some religious paintings containing the *tings* or vases to burn perfumes; the vases containing a small shovel and stick of bronze to stir up the burning embers; the cups to contain the wine for offerings, and other cups of particular forms for libations; candlesticks and vases for flowers.

In 1877 the Trustees of the British Museum acquired by purchase a copy of the great Chinese Encyclopædia known as *K'in-ting-ku-kin t'u-shu-tsih-ch'eng*, or "Complete Collection of Writings and Illustrations, Ancient and Modern, drawn up under Imperial Sanction." It is comprised in 5020 volumes, and was bought for £1500. It consists of the entire mass of Chinese literature (novels excepted) extant at the date of its publication, ranging from 1150 B.C. to about the year 1700 A.D. It was compiled in the early part of the eighteenth century by an Imperial commission under the orders of the Emperor Khang Hi. Their labours extended over forty years, terminating in 1726. This Emperor was a great writer as well as a poet; he reigned sixty-one years, from 1662 to 1723, so that it was begun and completed entirely under his auspices. The work entitled the *Se-tsing-koo-keen* was published by his successor, Kien-long, 1736–95, who was also a poet.

Mr. Thoms remarks that amidst the hundreds of representations afforded by the work entitled the *Po-koo-too*, from which he makes his selection, there does not occur a single instance of the personification of a god, although a state religion—the worshipping of the great powers of heaven and earth—existed at that time with much superstition among the lower classes of the people.

Tseo (noble). A vase with a handle (in the form of an inverted huntsman's cap), resting on three feet, with a long lip on each side, used exclusively by the nobility in sacrifices; on it are generally represented one or more eyes, as though looking at the worshipper. It is a vessel of great importance in the national rites; its service was required when worshipping the god of heaven, also on ceremonial visits.

Yew. Vessels for containing fragrant wine, with handles over the mouth.

Ting (vase). These vessels have a handle on each side attached to the rim.

Tsun (wine-jug). A wine vessel without a handle, also employed in sacrifices, and on these occasions two were commonly used to contain wine.

The E vessels, containing water and the fragrant wine, with a handle on each side.

Hoo. Vessels like teapots, and also wine bottles.

Tung. Small slender vessels with wide mouths.

In addition to these we may here briefly notice other vessels, mostly made of bronze. The ringed vases, usually globular, with broad wide necks and small Kylin or lion handles, ornamented with loose rings placed in rows round the vase, the larger numbering 100 or 101; on smaller ones we have counted 68, 84, 42, 26 rings. In Mr. H. T. W. Holt's Collection there were several of these extraordinary vases. There are many Chinese legends concerning them, but none even of their most important works make any mention or give illustrations of them. They are very ancient, and are rare even in China.

The *Tow-hoos* are a remarkable class of Oriental bronzes, having a number of short cylindrical tubes placed at different angles on a long stem. The purpose of these quaint and richly ornamented bronzes was for an ancient pastime indulged in in ages past by the Imperial Court. Placed between two well-matched parties, standing equidistant from one of these, the object was to hurl reed lances with such precision that they should pass through one or other of the cylinders, which are so arranged that an equal share is presented on each side.

The Chinese appear, from the remotest epochs of their empire, to have entertained the same admiration of the mystical properties of numbers that Pythagoras imported from the East. Distinguishing numbers into even and odd, they considered the former as terrestrial, and partaking of the feminine principle, *Yang;* while they regarded the latter as of celestial extraction, and endued with the masculine principle, *Yn.* The even numbers were represented by small black circles, and the odd ones by similar white circles, variously disposed and connected by straight lines. The sum of the five even numbers, *two*, *four*, *six*, *eight*, and *ten*, being *thirty*, was called the number of the *earth;* but the sum of the five odd numbers, *one*, *three*, *five*, *seven*, and *nine*, or *twenty-five*, being the square of *five*, was styled the number of *heaven.* The nine digits were likewise grouped in two different ways, termed the *Lo-chou* and the *Ho-tou.* The former expression signifies the *Book of the River Lo*, or what the Great Yu saw delineated on the back of the mysterious tortoise which rose out of that river. It may be conceived from this arrangement:—

NINE
FOUR TWO
THREE FIVE SEVEN
EIGHT SIX
ONE

Nine was reckoned the head, and *one* the tail of the tortoise; *three*

and *seven* were considered as its left and right shoulders; and *four* and *two*, *eight* and *six*, were viewed as the fore and the hind feet. The number *five*, which represented the heart, was also the emblem of heaven. We need scarcely observe that this group of numbers is nothing but the common *magic square*, each row of which makes up *fifteen*.

As the *Lo-chou* had the figure of a square, so the *Ho-tou* had that of a cross. It is what the Emperor Fou-hi observed on the body of the horse-dragon which he saw spring out of the river Ho. The central number was *ten*, which, it is remarked by the commentators, terminates all the operations on numbers.

SEVEN

TWO

FIVE THREE TEN FOUR NINE

FIVE

ONE

SIX

Another, called the thirty-four puzzle, also of Chinese origin, is here introduced; whichever way the numbers are added together, in horizontal, vertical, or diagonal lines, the sum total is thirty-four.

1	14	15	4
8	11	10	5
12	7	6	9
13	2	3	16

An Emperor of China, Chi-hoang-ti, about 300 years after the death of Confucius and 200 years before the birth of Christ, who was celebrated for his valour, and still more for the great wall which he had built to protect his states from the irruptions of the Tartars, resolved to extinguish the arts and sciences by the burning of all books relating thereto. His vanity was not sufficiently gratified by the comparison between him and his predecessors; he pretended to have eclipsed all their glory, and, that posterity might only speak of *him*, he determined to destroy every vestige of their memory. As it is more particularly in the *Ou-king* and in the books of Confucius that the virtuous deeds of their illustrious Emperors are recounted, Chi-hoang-ti resolved to prevent their being handed down to posterity. The edict was executed with great rigour, but the books being dispersed over so vast a territory, this annihilation could only be partially carried into effect.

The five books of the *Ou-king* are as follows: first, entitled *Chou-king*, was a collection of the annals of different princes, the earliest of whom reigned about 2000 years before Christ; the second, the *Chy-king*, is a collection of odes, sonnets, and maxims; the third, *Y-king*, comprehends the famous trigrams of Fou-hi, which are reputed to be the first attempt at Chinese writing; Fou-hi pretended that he saw these elementary figures traced on the back of a dragon which arose from a river; the fourth, *Choun-chou*, is the history of four Chinese princes of the kingdom of Lu, great part of which is written by Confucius; the fifth is *Y-ky*, a treatise on ceremonies and moral duties.

In the eighteenth century the custom of placing the dates or periods of manufacture on the bottom of vessels appears to have fallen into disuse, and seals or square stamps were substituted, except in the case of imitations of ancient products; we frequently find at this time verses, legends, or odes written on the exterior, which are occasionally illustrated.

The Emperor Kien-long is well known in Europe on many accounts, but chiefly from the length of his reign and for his poetic talent; he ascended the throne in 1736 and reigned till 1796. The celebrated Chinese Encyclopædia, profusely illustrated, entitled *Se-tsing-koo-keen*, was published under his auspices, a copy of which is now in the British Museum, brought hither from St. Petersburg. His poems have been published, and are frequently seen on Chinese porcelain cups and mugs. Voltaire addressed a letter in verse to this Emperor, beginning—

> "Reçois mes complimens, charmant Roi de la Chine,
> Ton trone est donc placé sur la double colline.
> On sait dans l'occident que malgré mes travers,
> J'ai toujours fort aimé les rois qui font des vers.
> David même me plût," &c., &c.

M. A. Jacquemart gives the translation of one of his poems or odes, pencilled outside a teacup, which appropriately describes the tea-plant and the benefits it confers on those who partake of the infusion. Another ode, also found on a cup, is entitled, *The Reflections of Ly-tang*, translated by Mr. S. Weston. The translator quaintly remarks, "The Chinese language is either mandarin or popular, such as it is spoken at court or in the provinces. It has no letters, and can only be learnt by oral practice, which cannot be well acquired out of the country. As it has no letters, of course no syllables, but characters that stand for words, and, with affixes and suffixes, represent whole sentences; and although they can badly express the shades of difference between *antea* and *dudum*, *demum*, *tandem*, and *denique*, yet they abound in the *conciosiacosaches* of the early Italians and the *verumenimveros* of the elegant Latins."

Ly-tang, idle and unemployed, in a vacant and joyless hour, spake thus :—

Behold the sun, star of the morning, rise on my furnace and illumine my hall under an Imperial dynasty.

Great is the beauty and high the antiquity of sacred vases, simple but exquisite in their form, which it requires time to go in quest of, and opportunity to possess, and length of days to arrange and set in order, as incentives to the pursuit of virtue and the performance of good deeds.

With rude health and a clear complexion, you may sport and play, but it is not permitted to drink of the source of indulgence to excess.

The perfection of a just man is to prepare himself so as to appear bright and illustrious at a distance in after-times, and clear in the present moment.

You may gather flowers in abundance, and plunge into the ocean in search of pearls, but cold and fatigue will be the end of both.

See the fowls how they feed from a bason beneath the rosy flowers of the tree-like peony (*moutan or peony*).

In a fine morning in the spring, when the sun shines bright and the wind is hushed, the cocks wait upon the hens and display their tails variegated with gold, and strut proudly in their iron spurs, amidst the feathered throng.

But man, proud zealot, lord paramount to all, seeks with his divining-rod what the earth conceals, and goes in quest, through foreign climes, of animals which eye has not seen nor ear heard ; and he is called illustrious, artificer of things emblematical of good, that neither perish nor decay ; but he is in haste to leave the beauties of his own climate to run after a change of seasons. I, alone and unassisted, with fearful heart, give to the world these verses, without venturing to look back to the reputation I may have acquired or to repose in the enjoyment of my present labours.

The composition of the Emperor Kien-long in the forty-first year of his reign and the fifty-third of his cycle.

The ode is given in seventeen columns, of which we give the first and last, to show the method of writing and the difficulty of translating it :—

李唐越器人間無道	Ly	Ly	* * * *	* * * *	* * * * *
	Tang	Tang	乾隆丙申御題	Kien	Kien
	yue	said		Long	Long
	Ky	tool		ping	53 year of the cycle
	Jin	Man		xin	41 year of his reign
	hien	idle		Yu	Imperial
	vu	not		Ty	Composition
	siao	cheerful			

The marks found upon porcelain are of two sorts; one in Chinese words or letters, designating the period or reign in which it was made; the others by letters or paintings, indicating the painter of the piece, its special use, or the place of its manufacture.

CHINESE DYNASTIES,

FROM A.D. 25 TO THE PRESENT TIME.

		A.D.
東漢	*Tung-han*	25
後漢	*Hou-han*	221
晉	*Tsin*	264
東晉	*Tung-tsin*	317

		A.D.
北宋	*Pei-sung*	420
齊	*Chi*	479
梁	*Leang*	502
晉	*Tsin*	557
隋	*Sui*	589
唐	*Tang*	618
後梁	*Hou-leang*	907
後唐	*Hou-tang*	924
後晉	*Hou-tsin*	936
後漢	*Hou-han*	947
後周	*Hou-chao*	951
宋	*Sung*	960
南宋	*Nan-sung*	1127
元	*Yuan* (Tartar)	1279
大明	*Ta-ming*	1368
大清	*Tai-thsing*	1644

NIEN-HAO.

MARKS INDICATING A PERIOD OF A REIGN,

Or Mottoes of various Emperors of China, from the time when the Manufactory of Nan-tchang-tchin (originally established in the sixth century) became an Imperial Manufactory in the King-te period, A.D. 1004.

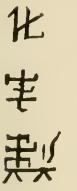
In the Celestial Empire, a man passing from private into public life modified his name so as to harmonise with his new functions or to express his dignity, but the sovereign, in ascending the throne, lost his individuality, the better to wield the great power thus conferred upon him. Thus, as M. Jacquemart says, when the illustrious founder of the Ming dynasty was yet an obscure private gentleman, his name was *Tchou-youan-tchang;* when he commanded the troops, who soon proclaimed him their chief, he was called *Tchou-kong-tseu;* becoming conqueror of Kiang-nan, he took the title of *Ou-koue-kong*, that is to say, "Prince of Ou." Eventually his commemorative tablet designated him the great founder of the dynasty *Ming-tai-tsou*, "Emperor by the force of arms." On his accession to the throne, he renounced his personal name, which nobody could repeat without incurring the penalty of death. The sovereign designated the period or years of his reign with a significant epithet which served to distinguish himself; he expressed his power by the words *Hong-wou*, "Great warrior." Such was termed *Nien-hao.* Sometimes after the Emperor's death another title was bestowed according to his merit, called *Miao-hao*, by which he was described in history.

His successor, *Chu-ty*, being chosen Emperor without a contest, having laid aside the sword and caused the arts to flourish, was styled *Kian-wen-ti*, the "Emperor restorer of literature."

So in later times, *Tao-kouang*, the title assumed by Meen-ning on ascending the throne in 1821, signified "Reason's lustre;" *Hien-fong*, in 1851, "The glory of the right way;" *Tung-che*, in 1862, "Universal abundance;" and *Kouang-shiu*, in 1875, the present Emperor, "Inherited lustre."

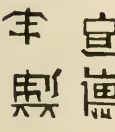
The Chinese characters which follow representing periods are placed from left to right, as we are accustomed to read, but the Chinese invariably read from right to left vertically; the length of the column is arbitrary, but on the vases inscriptions of six words are disposed in three columns of two, or in two columns or three words, always commencing at the top right-hand corner downwards. Sometimes the two first characters indicating the dynasty are omitted, and they are

reduced to four. The full dynastic inscription consists usually of six characters, thus :—



Ta-ming tching-hoa nien-tchi. "In the reign of Tchun-ti, of the great Ming dynasty, in the Tching-hoa period" (1465 to 1487).

4	1
5	2
6	3



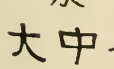
Ta-ming siouen-te nien-tchi. "In the reign of Hiouan-tsoung, of the great Ming dynasty, in the Siouen-te period" (1426 to 1435).

5	3	1
6	4	2

These two words, *nien-tchi*, signifying a number of years or a *period* (*nien*, "year" or "period," and *tchi*, "made"), are found following the name of the distinguishing appellation assumed by the Emperor, denoting at once the Emperor and the period of his reign.

PERIODS.

SUNG DYNASTY, A.D. 960 TO 1127.

	NAMES OF PERIODS.	A.D.
	King-te	1004
	*Tai-chung-hsiang-fu*	1007
	Tien-shing	1023
	Ming-tao	
	Ching-yu	
	Chia-yu	
	Pao-yuan	
	Chi-ping	1064

	NAMES OF PERIODS.	A.D.
熙寧	*Hsi-ning*	1068
元豐	*Yuan-fung*	
元祐	*Yuan-yu*	1086
紹聖	*Thao-shing*	
元符	*Yuan-fu*	
宣和	*I-ho*	1101
重和	*Chung-ho*	
政和	*Cheng-ho*	
建中	*Chien-chung*	
靖國	*Ching-huo*	1101
崇寧	*Tsung-ning*	
大觀	*Ta-chuan*	1120
靖康	*Ching-kang*	

NAN-SUNG DYNASTY, A.D. 1127 TO 1279.

	NAMES OF PERIODS.	A.D.
建炎	*Chien-tan*	1127
紹興	*Shao-hsing*	
隆興	*Lung-hsing*	1163
乾道	*Chien-tao*	
淳熙	*Tun-hsi*	

	NAMES OF PERIODS.	A.D.
紹熙	*Shao-hsi*	1190
慶元	*Ching-yuan*	1195
嘉泰	*Chia-tai*	
開禧	*Kai-yu*	
嘉定	*Kia-ting*	
寶慶	*Pao-ching*	1225
紹定	*Shao-ting*	
端平	*Tuan-ping*	1225
嘉熙	*Hai-hsi*	
淳祐	*Hsien-tun*	1265
寶祐	*Te-yu*	1275
景炎	*Ching-tan*	1277
祥興	*Cheang-hsing*	1278

YUAN DYNASTY (Tartar), A.D. 1279–1368.

	NAMES OF PERIODS.	A.D.
至元	*Chi-yuan*	1279
元貞	*Yuan-tso*	1295
大德	*Ta-te*	
至大	*Chi-ta*	1308

NAMES OF PERIODS.	A.D.
Cheng-yu	1312
Huang-ching	
Chi-yu	1321
Tai-ting-chi-ho	1324
Tien-li	1329
Chi-shan	1330
Yuan-tung	1333
Chi-yuan	
Chi-cheng	

TA-MING DYNASTY.

NAMES OF PERIODS.	A.D.	EMPEROR.
Houng-wou . .	1368.	Tai-tsou.
Kian-wen . . .	1399.	Chu-ty.
Young-lo . . .	1403.	Tching-tsou.
Houng-hi . . .	1425.	Jin-tsoung.
Siouen-te . . .	1426.	Hiouan-tsoung.
Tching-tung . .	1436.	Ying-tsoung.
King-tai . . .	1450.	King-tai.
Tien-chun . . .	1457.	Ying-tsoung.

	NAMES OF PERIODS.	A.D.	EMPEROR.
成化	*Tching-hoa* . .	1465.	Tchun-ti.
弘治	*Houng-tchi* . .	1488.	Hiao-tsoung.
正德	*Tching-te* . . .	1506.	Wou-tsoung.
嘉靖	*Kia-tsing* . . .	1522.	Chi-tsoung.
隆慶	*Loung-khing* . .	1567.	Mou-tsoung.
萬曆	*Wan-li* . . .	1573.	Chin-tsoung.
泰昌	*Tai-tchang* . .	1620.	Kouang-tsoung.
天啓	*Tien-ki* . . .	1621.	Tchy-ti.
崇禎	*Tsoung-tsu* . .	1628.	Hoai-tsoung.
順治	*Chun-tchi* . . .	1644.	Chi-tsou.
弘光	*Tsoung-kwang* .	1644.	
紹武	*Tschao-wou* . .	1646.	
隆武	*Loung-wou* . .	1646.	Thang-wang.
永曆	*Yung-ly* . . .	1647.	Kouei-wang.

TAI-THSING DYNASTY.

	NAMES OF PERIODS.	A.D.	EMPEROR.
天命	*Tien-ming* . . .	1616.	Tai-tsou.
天聰	*Tien-tsoung* . .	1627.	Tai-tsoung.
崇德	*Tsoung-te* . . .	1636.	Id.

	NAMES OF PERIODS.	A.D.	EMPEROR.
康熙	*Khang-hi* . . . (He reigned 61 years.)	1662.	Ching-tsou.
雍正	*Yung-tching* . .	1723.	Chi-tsoung.
乾隆	*Kien-long* . . . (He reigned 60 years.)	1736.	Koa-tsoung.
嘉慶	*Kia-king* . . .	1796.	Jin-tsoung.
道光	*Tao-kouang* . .	1821.	Meen-ning.
咸豐	*Hien-fong* . . .	1851.	
同治	*Tung-tchi* . . .	1862.	
光緒	*Kouang-shiu* . .	1875.	

SEALS.

These characters of the square seal form (*Siao-tchouan*) were from the commencement of the eighteenth century used on porcelain instead of the inscriptions in regular characters (*Kiai.*)

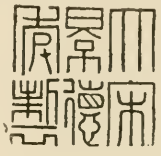
Although we have not met with any earlier seals of this character on porcelain, they are frequently found impressed on bronzes of the Ming dynasty. On a subsequent page we reproduce one of the King-tai period, 1450–57, and another of the Siouen-te period, 1426–36.

These signs, composed of rectangular lines, are better adapted for seals or stamps, the lines of the ordinary characters being lengthened, and made angular instead of curved, to suit the squareness of the seal. This form of the words is very difficult to read, even by the Chinese themselves, unless they are taught; but there is a certain similitude which will assist us in deciphering them.

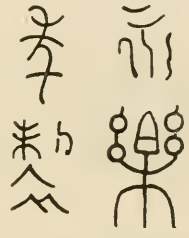
As a general rule, all marks in the angular seal character on porcelain anterior to the present dynasty of Tai-Thsing or the Great Thsing (A.D. 1616) may be regarded as forgeries. The dates on earlier examples are generally written in the plain character. The three principal modes of writing which have been used in China are, first, the *Tchouan* or seal character, of which there are many varieties; second, the *Kiai-siao* or *Shu*, the plain character, employed for books and careful writing; third, the *Tsaou-siao*, "grass text" or rapid hand, used in common writing, and very difficult to decipher.

In the orthography of words representing Chinese and Japanese characters, some confusion arises, each author spelling them according to his nationality, so as best to convey the pronunciation in his native tongue, French, German, or English. Thus *siao*, "seal," is sometimes written *shu; siao-tchouan*, "seal character," *shu-chuan; cheou*, "longevity," *show; tche*, "made," *tchi* and *che; young* as *yung*, and so on. We have given the preference to Stanislas Julien's method of spelling, he being *par excellence* the one who has thrown the greatest light upon the subject of Chinese inscriptions on porcelain.

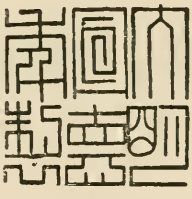
IMPERIAL SEAL-MARKS.



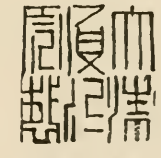
Ta-sung King-te Nien-tchi (A.D. 1004 to 1008). "Made in the King-te period of the great Sung dynasty." This inscription is in gold on a vase which cannot be more ancient than the last century. Franks Collection. In the history of the manufactory of King-te-tchin, it is recorded that the Emperor Chin-tsung, who founded it, ordered that the four words *King-te Nien-tchi* should be inscribed under the foot of all vases made for the palace.



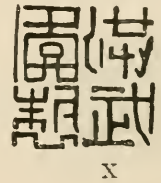
Young-lo Nien-tchi (A.D. 1403 to 1425). "Made in the period Young-lo of the great Ming dynasty." In the Shu character, on a bowl in the Franks Collection.



Ta-ming Siouen-te Nien-tchi (A.D. 1426 to 1436). "Made in the period Siouen-te of the great Ming dynasty." The porcelain of this date has been frequently imitated. The vase on which this mark occurs is probably modern. It is sometimes engraved in the paste on a square seal, so that the characters are in relief. Franks Collection.



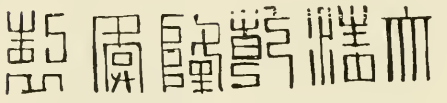
Ta-thsing Chun-tchi Nien-tchi (A.D. 1644). "Made in the period Chun-tchi of the great Thsing dynasty," which only lasted one year.



Tschao-wou Nien-tchi (1646). (Dynasty of Ming omitted.) On an old crackle vase, blue and white, subsequently decorated in colours with animals, flowers, &c., probably by the Dutch. In the possession of Mr. T. L. Winthrop of Southampton.

Ta-thsing Khang-hi Nien-tchi (A.D. 1662 to 1722). "Made in the period Khang-hi of the great Thsing dynasty." This Emperor's name was Ching-tsou; he reigned sixty-one years.

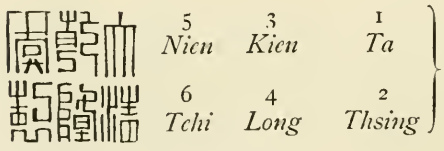
Ta-thsing Yung-tching Nien-tchi (A.D. 1723 to 1736). "Made in the period Yung-tching of the great Thsing dynasty." On a bottle-shaped vase, pale red glaze. Franks Collection.



Tchy Nien Long Kien Thsing Ta

6 5 4 3 2 1

M. A. Jacquemart (*Les Merveilles de la Céramique*, p. 105) gives an inscription on a cup belonging to the Kien-long period, 1736 to 1795, in the Siao-tchouan or seal character, employed in a horizontal line from right to left, which is easily divisible into distinct characters. The same inscription in its square form reads thus:—

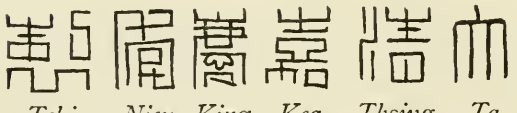


5 *Nien* 3 *Kien* 1 *Ta*

6 *Tchi* 4 *Long* 2 *Thsing*

} 1736–1795.

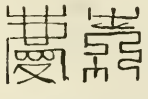
"*Tchi* made *Nien* in the period Kien-long of Kien-long" (*Nien-hao*, 1736 to 1795). Ta-thsing of the dynasty of Thsing.



Tchi 6 *Nien* 5 *King* 4 *Kea* 3 *Thsing* 2 *Ta* 1

This inscription reads, "*Tchi* made *Nien* in the period Kea-king" (1795 to 1821). Ta-thsing of the great dynasty of Thsing.

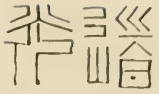
These *Siao-tchouan* characters are in a horizontal form as here given, on a vase, red ground, with flowers, scrolls, &c., in possession of H.R.H. the Duke of Edinburgh.



Kea-king (1775 to 1821). Grouped in a square form, without the name of the dynasty or termination.

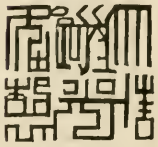
Modern porcelain. The Imperial seal, stamped in red, of the Kea-king period, 1795 to 1821. This Emperor's name was Jin-tsoung.

Tao-kouang period (1821 to 1851). Without the name of the great Thsing dynasty.

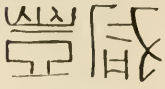


Modern porcelain. Tao-kouang period of the great Thsing dynasty (1821 to 1851).

Modern porcelain. The Imperial seal, stamped in red, of the Tao-kouang period of the Thsing dynasty (1821 to 1851).



Hien-fong period (1851 to 1862), of the great Thsing dynasty.

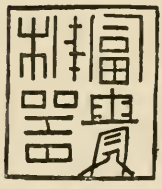


Ta-thsing Hien-fong Nien-tchi (1851 to 1862). "Made in the period Hien-fong of the great Thsing dynasty." On a sixfoil-shaped bowl, green inside, painted outside with a gentleman alighting from a horse, accosting three ladies, and attendant with luggage. Franks Collection.

Ta-thsing Tung-tche Nien-tchi (1862 to 1875). "Made in the period Tung-tche of the great Thsing dynasty." On an octagonal bowl, green inside, outside ornaments in low relief of the trigrams, known as the *Pa-kwa*, fret border. Franks Collection.

VARIOUS SEAL-MARKS.

Fuh-kwei-kia-ki. "A fine vase for the rich and honourable." On a blue and white bottle with medallions of fabulous animals, ground diapered with white wicker pattern. Franks Collection.



I-Shing. "Harmonious prosperity." On a crackled stoneware saucer, mottled brown and grey. Franks Collection. The mark stamped in relief.

Io-Shin Chin-tsang. "Deep like a treasury of gems." On a blue and white saucer, painted with a gentleman riding and a lady in a wheel-chair, with attendants. Franks Collection.

Koh-ming-tsiang-chi. "Made by Koh-ming-tsiang." On a piece of ancient ware, the body of a dense red stoneware, said to be as ancient as the Sung dynasty, A.D. 960 to 1127. Franks Collection.

Heae-chuh Choo-jin Tsaou. "Made by (or for) the lord of the Heae bamboos." On a rice-bowl, enamelled with ladies in fantastic boats, a crane and a kylin. Mark in red. Franks Collection.

Modern porcelain. These marks were copied on Worcester china, in imitation of the Chinese.

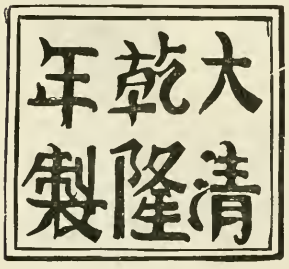
Modern porcelain, probably the seal of a Mandarin.

Show or *cheou.* "Longevity" or "Long life." Seal characters. This character is represented in many different ways and often occurs on porcelain, and frequently enters into the external decoration in circular, oval, and elongated forms. Sometimes a piece of pottery or porcelain is marked with a hundred or more; these are called the "Hundred Show." The formation of the character *Cheou* in the *Kiai* or plain writing differs materially. (See page 329.)

SIAO-TCHOUAN OR SEAL-MARKS ON METAL.

These seal-marks of Chinese dynasties and periods are occasionally found stamped or cut upon bronzes and enamels, on copper as well as porcelain, as shown in the following examples:—

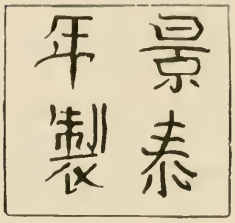
A pair of lofty Chinese *cloisonné* enamel pilgrim's bottles, of flat circular form, with flowers, birds, &c., on dark blue. In the South Kensington Museum.



Dynasty of Ta-thsing.

Period of Khien-long.

Made during Nien-tchi (1736 to 1796).

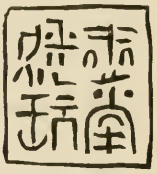


Chinese enamel gourd-shaped bottle, blue ground, white and red flowers, gilt handle and spout. Mr. I. Falcke's Collection.

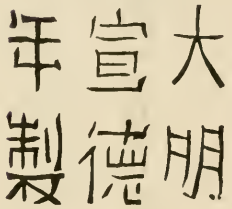
"Made during Nien-tchi" (1450 to 1457).

"In the period King-tai."

The dynasty of Ming (omitted).



A seal at the bottom of a small bronze fluted vase; not deciphered. Holt Collection.



This seal is on a bronze plaque of Ta-ming Sieuen-te Nien-tchi (A.D. 1426 to 1436).

"Made in the Sieun-te period of the great Ming dynasty."

Stamp on a bronze toad attacked by a viper, apparently of early work. Chinese or Japanese of the fifteenth or sixteenth century? In the Collection of Jno. Rhodes, Esq., Leeds.

CHINESE CYCLICAL DATES.

There was another method of computing time, which is said to have come into use during the reign of the mythical Emperor Hwang-ti (B.C. 2697). Its invention has been placed in the eighth year of his reign. This method was by cycles of sixty years, and there is little doubt it was adopted for reckoning years after the reform of the calendar in B.C. 104. This system was indicated by two sets of characters; the first of ten stems, called celestial; the second of twelve branches, called terrestrial. The ten stems in the first row (as shown on next page, No. 1) are double characters derived from the five Chinese elements, wood, fire, earth, metal, and water (No. 2). The twelve branches in the third row (No. 3) form the Chinese Zodiac, viz., the rat, bull, tiger, hare, dragon, serpent, horse, goat, monkey, cock, dog, and pig. The first

year of the cycle is denoted by the first character in each column (Nos. 1 and 3), and they are used in regular order, the eleventh year being denoted by the first stem and the eleventh branch, the thirteenth year by the third stem and the first branch, and so on in rotation till the first two come round again in juxtaposition on the sixty-first year, as shown in the following tables :—

No. 1. Stems.	No. 2. The Five Elements.				No. 3. Branches.
1. 甲	*Kia*	Correspond to	木	Wood.	1. 子
2. 乙	*Yih*				2. 丑
3. 丙	*Ping*	,,	火	Fire.	3. 寅
4. 丁	*Ting*	,,			4. 卯
5. 戊	*Wu*	,,	土	Earth.	5. 辰
6. 己	*Ki*	,,			6. 巳
7. 庚	*Keng*	,,	金	Metal.	7. 午
8. 辛	*Sin*	,,			8. 未
9. 壬	*Jen*	,,	水	Water.	9. 申
10. 癸	*Kwei*	,,			10. 酉
					11. 戌
					12. 亥

年製 All these inscriptions may be known as dates by the characters which usually terminate the inscription : *Nien*, year ; and *tchi*, to make, form, or fashion.

年造 Sometimes other characters are used : *Nien-tsaou*, made in the year indicated.

In order to indicate a precise date the number of the cycle should be given, but on porcelain this is generally omitted, and the date has to be fixed by the style of decoration or other circumstances. In the following, seventy-sixth cycle, the two characters in No. 23, represent the present year, 1886, and so on to No. 60, A.D. 1923. The preceding four cycles include these dates :—

The 72nd, A.D. $\frac{1624}{1683}$; the 73rd, A.D. $\frac{1684}{1743}$; the 74th, A.D. $\frac{1744}{1803}$; the 75th, A.D. $\frac{1804}{1863}$.

THE SEVENTY-SIXTH SEXAGENARY CYCLE,

COMMENCING A.D. 1864.

From "Mayers' Chinese Reader's Manual."

甲子	1	己卯	16	甲午	31	己酉	46
乙丑	2	庚辰	17	乙未	32	庚戌	47
丙寅	3	辛巳	18	丙申	33	辛亥	48
丁卯	4	壬午	19	丁酉	34	壬子	49
戊辰	5	癸未	20	戊戌	35	癸丑	50
己巳	6	甲申	21	己亥	36	甲寅	51
庚午	7	乙酉	22	庚子	37	乙卯	52
辛未	8	丙戌	23	辛丑	38	丙辰	53
壬申	9	丁亥	24	壬寅	39	丁巳	54
癸酉	10	戊子	25	癸卯	40	戊午	55
甲戌	11	己丑	26	甲辰	41	己未	56
乙亥	12	庚寅	27	乙巳	42	庚申	57
丙子	13	辛卯	28	丙午	43	辛酉	58
丁丑	14	壬辰	29	丁未	44	壬戌	59
戊寅	15	癸巳	30	戊申	45	癸亥	60

This system, also in Chinese characters, is adopted in Japan, the names of them being differently pronounced.

EXAMPLE.—*Wo-shin-nien Leang-ki-shoo.* "Painting of Leang-ki in the Wo-shin year." The fifth year of the seventy-fifth cycle, A.D. 1808. Chinese porcelain painted in green enamel, with floral devices on a brick-red ground. Franks Collection.

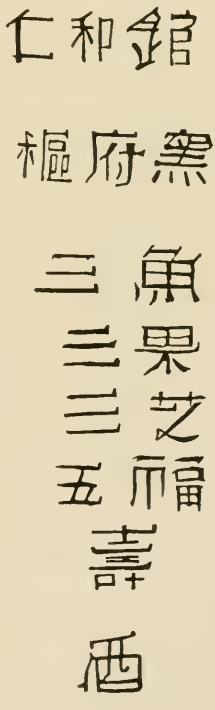
NUMERALS ADOPTED BOTH IN CHINA AND JAPAN.

	Chinese Ordinary Numerals.	Pronunciation.	Chinese Merchants' Numerals.	
One . . .	一	*Yih*	丨	One
Two . . .	二	*Urh*	𠄌	Two
Three . .	三	*San*	𠄎	Three
Four . . .	四	*Szè*	乂	Four
Five . . .	五	*Ngóo*	𠂆	Five
Six . . .	六	*Lyeù*	亠	Six
Seven . .	七	*Ts'hih*	𠂇	Seven
Eight . .	八	*Pǎh*	𠂉	Eight
Nine . . .	九	*Kew*	文	Nine
Ten . . .	十	*Shih*	廿	Ten
A hundred .	百	*Pǔh*	卅	Twenty
A thousand .	千	*Ts'hyen*	卅	Thirty
Ten thousand	萬	*Wan*	𠂆十	Forty
			𠂆十	Fifty

In the Chinese and Japanese ordinary numerals, the numbers eleven, twelve, &c., are represented by putting the several marks for one, two, &c., the excesses above ten, immediately below its symbol; but to denote twenty, thirty, &c., the marks of the multiples, two, three, &c., are placed above the symbol for ten. This distinction is pursued through all the other cases. Thus, the marks for two, three, &c., placed over the symbols for a hundred or a thousand, signify so many hundreds or thousands. The character for ten thousand, called *Wàn*, appears to have been the highest known at an early period of Chinese history, since, in the popular language at present, it is equivalent to all. In China, *Wàn-wàn* signifies ten thousand times ten thousand, or a hundred millions, though there is also a distinct character for this high number.

Thus 十一 11 二十一 21 五十一 51 六十 60 二百 200 and so on.

THE FOLLOWING INSCRIPTIONS ARE OCCASIONALLY FOUND ON CHINESE PORCELAIN.



Jin-ho-kouan. "The house of Humanity and Concord." These words indicate certain white vases of the Ting-tcheou period. 1111 to 1215.

Tchou-fou-yao. "Porcelain of the palace." The first two words, written on the inside of vases, indicate porcelain made for the Emperor's use of the dynasty of Youen (the Mongols of China). 1260 to 1367.

Marks of the Siouen-te period. "Three fishes." 1426 to 1435.

"Three fruits." 1426 to 1435.

"Three mushrooms." 1426 to 1435.

Fuh. The word "Happiness" repeated five times. 1426 to 1435.

Cheou or *Show.* "Longevity" or "Long life." 1426 to 1435. Written in the *Kiai* or plain character.

Thsieou. "Wine." This word, painted in the centre of a small white cup, indicates one of the cups for the use of the Emperor Chin-tsong. 1521 to 1566.

棗湯

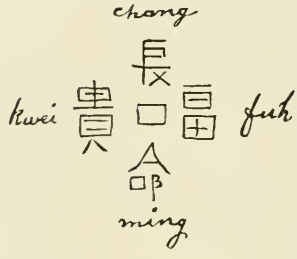
Tsao-t'ang. "Dates in syrup" or "Chow-chow." These two words, painted in the centre of a small white cup, denote an inferior quality used by the same Emperor. 1522 to 1566.

薑湯

Kiang-t'ang. "Decoction or syrup of ginger." These two words are on cups of a common description used by the same Emperor. 1522 to 1556.

壺隱道人

Ou-in-tao-jin. "Ou, the old man who lives in solitude." These four words, painted on the foot of a vase, designate the porcelain of the celebrated potter Hao-chi-khie-ou. 1567 to 1619.



Fuh-kwei-chang-ming. "Happiness, riches, and a long life." These three are the most commonly invoked of what are termed "the five blessings," the other two being "the love of virtue" and "a natural death." This Chinese inscription occurs on two rare porcelain cups, green ground, with pencilled gold designs in the Persian taste; in the Collections of Mr. J. Henderson and Mr. A. W. Franks.

五福

Woo-fuh. "The five blessings," mentioned in the preceding paragraph.

五福臨門

Woo-fuh-lin-mun. "May the five blessings enter in at this door," is an expression commonly written on the doors of Chinese houses.

長富
春貴

*Fuh-kwei-chang-tchun.** "Riches, high rank, and an eternal spring."

德
陵
郡

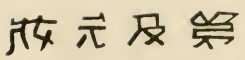
Tching-ling-kiun. Vase destined for celebrated feasts in the district of Tching-ling.

山南比壽
海東如福

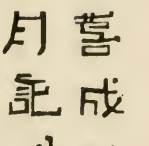
Cheou-pi-nan-chan. Fou-jou-toung-hai. "(I wish you) a longevity comparable to the mountain of the South, and happiness (great) as the sea of the East."

* This and the Chinese characters following are placed in their correct positions, and are to be read from right to left vertically.

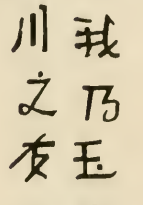
Tchouang-youen-ki-ti. "May you be able to obtain the title of Tchouang-youen."



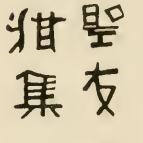
"Souvenir of Ing-chin-youei."



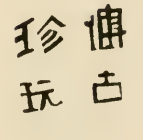
"Me! I am the friend of You-tchouen."



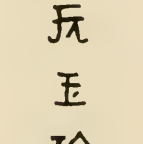
Cheng-yeou-ya-tsi. "A distinguished reunion of holy friends."



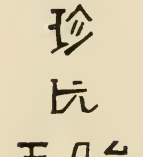
Pou-kou-tchin-ouan. "Curious objects for connoisseurs of antiques."



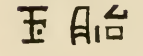
Ouan-yu. "Precious objects of jade."



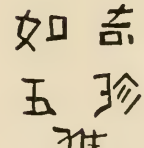
Tchin-ouan. "A precious object of pearl."



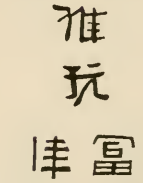
Tai-yu. Pâte de jade.



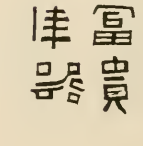
Khi-tchin-jou-yu. "A gem rare as jade."

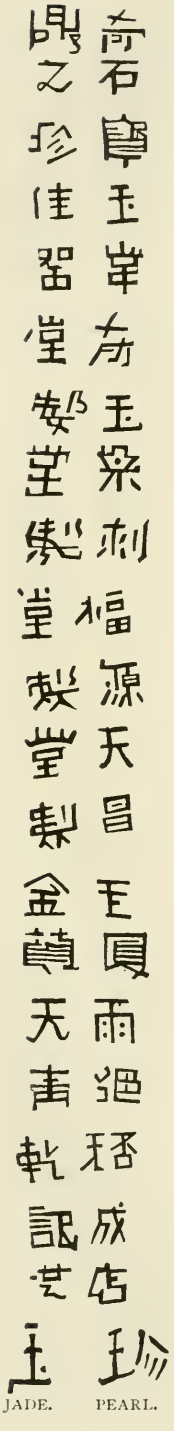


Tchoui-ouan. "A precious object to offer."



Fuh-kwei-kia-khi. "A fine vase for the use of the rich and noble people." A bottle with this inscription, painted with blue dragons and wicker ground, is in the Collection of Mr. A. W. Franks.





Ting-chi-tchin-khi-chi-pao. "Ting, a rare and extraordinary precious stone."

Yu-thang-kia-khi. "A fine vase of the Hall of Jade" (the Imperial Academy).

Khi-yu-thang-tchi. "Made in the Hall of rare Jade."

Tse-thse-thang-tchi. "Made in the Hall of the Violent Thorn."

Tchi-thang-youen-fou. "Made in the Hall of the Source of Happiness."

Tchi-thang-hien-mao. "Made in the veiled Celestial Hall."

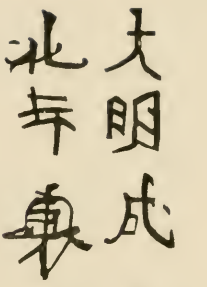
Yu-ya-kin-hoa. "Splendid as the gold of the House of Jade."

Yu-kouo-tien-tsing. "When the rain has ceased, the sky becomes clear." On blue porcelain, of the date 954.

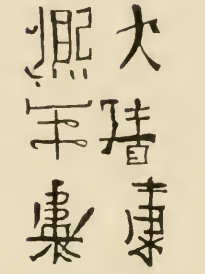
Pei-tching-tien-kien-ki-tsao. "In the shop of Pei-tching (this is sold), made by Kien-ki."

JADE. PEARL.

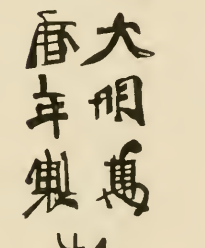
The Chinese characters signifying jade (*Yu*) and pearl (*Tchin*) are sometimes met with alone on porcelain.



This mark reads *Ta-ming-tching hoa-nien-tchi.* "Made in the Tching-hoa period of the Ming dynasty," 1465 to 1487, and is found on some plates, representing the siege of Rotterdam. Oriental china painted in Holland. In the Japanese Palace, Dresden.

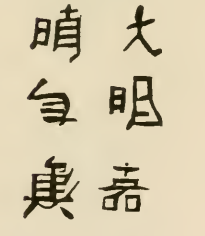


Specimens of Chinese porcelain, with these six marks, the subjects painted in blue monochrome, are much esteemed in Holland, and bring high prices; called "Porcelain of six marks." On a specimen mentioned by M. Demmin.

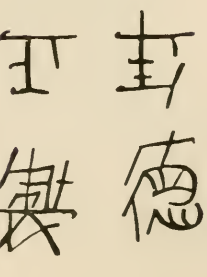


Six marks on Imperial yellow porcelain, of the Ming dynasty of the Wan-leih period, 1573 to 1620. Japanese Palace, Dresden.

A seal mark of *show* "longevity," known in Holland as the spider mark, on blue porcelain, painted with a crab. Japanese Palace, Dresden.



Six marks of the Ming dynasty, Kea-tsing period, 1522 to 1567, on a cup, painted red. In the Japanese Palace, Dresden.



Four marks on a hemispherical bottle of the crackle porcelain, painted with a large blue dragon. *Tching-te-nien-tchi.* "Made in the Tching-te period of the Ming dynasty," 1506 to 1522.

SUBJECTS PAINTED UPON PORCELAIN,

WITH APPROXIMATE DATES AND PERIODS WHEN THEY WERE USED.

In a former edition we gave the Chinese characters by which these subjects were designated, but as they do not actually appear as marks on the porcelain, we omit them, lest they should cause confusion.

The acorus, an aquatic plant, painted under the foot of a vessel, designates it as being of the manufacture of Kiun, of the finest quality, from 960 to 963.

Two fish painted under the foot of a vessel indicate the porcelain of Long-thsiouen. 969 to 1106.

A long thin iron nail projecting beneath the foot of the vase, covered with enamel, indicates certain porcelain of Iou-tcheou. 969 to 1106.

The sesame flower painted beneath the foot also indicates the Iou-tcheou porcelain. 969 to 1106.

Two lions playing with a ball, painted in the centre of vases, indicate the porcelain of the first quality of the Young-lo period. 1403 to 1425.

Two mandarin ducks (male and female), which, among the Chinese, are emblems of conjugal affection, painted in the centre of bowls or cups, indicate the porcelain of the second quality of the Young-lo period. 1403 to 1425.

A flower, painted in the centre of a cup, indicates the third quality of the Young-lo period. 1403 to 1425.

A handle ornamented with a red fish is found on cups of the Siouen-te period. 1426 to 1436.

An extremely small flower, of dead or matted colour, painted in the centre of a cup, denotes a piece of the Siouen-te period. 1426 to 1436.

The fighting of crickets was in fashion during the Siouen-te period. 1426 to 1435. *Ta-sieou* is the name of a girl renowned for her talent in depicting these crickets on porcelain vases during this period.

An enamelled dragon and a phœnix, painted extremely small, designate vases of the Siouen-te period for the Emperor's use. 1426 to 1435.

A hen and chickens mark the Tching-hoa period. 1465 to 1487.

Fighting cocks. Of the Tching-hoa period. 1465 to 1487.

A sort of grasshopper. Of the same period. 1465 to 1487.

Grapes in enamel. Of the same period. 1465 to 1487.

The fruit of the *Nelumbium speciosum* is the mark for wine vases of the same period. 1465 to 1487.

The flower *Pæonia moutan*, beneath which are a hen and chickens. Porcelain of the same period. 1465 to 1487. These are also found upon the porcelain of Ting-tcheou, the first year of the Sung dynasty in 960.

A branch of the tea-tree, painted in enamel in the centre of a small white cup, denotes one of the cups of the finest quality used by the Emperor Chi-tsoung. 1522 to 1566.

Bamboo leaves, on vases with blue flowers, made in a street of King-te-tchin. 1567 to 1619.

A bouquet of the epidendrum. This ornament also designates the same fabrique. 1567 to 1619.

Cups, on which children are seen playing at see-saw.

Cups of the great *literati*, representing two poets sitting opposite a chrysanthemum.

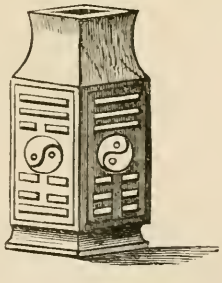
A small branch with white flowers, on a certain porcelain of Corea, of pale blue, but little esteemed.

THE FOLLOWING CHARACTERISTIC DEVICES ARE FOUND UPON ORIENTAL PORCELAIN.

Some of these devices are occasionally mixed with the general ornamentation on the exterior of a vase, either painted or in relief. The signs, *Cheou*, longevity, the *Woo-fuh*, or five blessings, viz., happiness, riches, long life, the love of virtue, and a natural death, are one or more of them depicted on the vase; and even the handles are sometimes formed in the Chinese character, simple or ornamented, and many others in the following list:—

The *Pa-kwa*, or eight trigrams of Fou-hi, by which he and his followers, as we are informed, attempt to account for all the changes and transmutations which take place in nature.

Tsang-kie was the inventor of the first characters, and Fou-hi, 3468 years B.C., first traced the *Pa-kwa*—the eight symbols here given, so frequently seen on square vases—in relief, accompanied by the circular ornament, composed apparently of two fish, which forms the centre of two trigrams on each side of the vase. These Buddhist symbols were also introduced by the Japanese in their decorative wares.

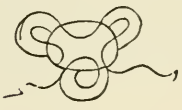


M. Jacquemart is of opinion that they also refer to the two principles or forces, the *Yang* or active, represented by a circle, and the *Yn* or passive, by a square, to which we have before alluded.

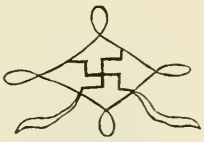
This sign denotes a religious consecration of everything so marked, called by the Chinese *Wan-tse*, the ten thousand things, the creation; and is identical with the Indian *Swastika*. It is found on the breast of that graceful figure of a Chinese virgin (Kouan-in) in white glazed porcelain, so frequently met with.*

A pearl, the emblem of talent; a mark used on vases destined for poets or literary persons.

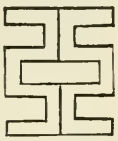
A sonorous stone or Chinese musical instrument; a mark used on vases destined for religious worship.



Kiouei. A stone of honour; this mark is found on vases destined for the use of the magistracy.



Kiouei. A stone of honour; used, as in the previous case, on vases destined for functionaries as an emblem of dignity.



Jacquemart calls it the sacred axe; a mark found on green porcelain, destined for warriors and military persons.

Precious articles, paper, pencil or brush, ink, and the muller or stone to grind the colours. A mark found on rose-coloured porcelain.

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* This cross, called the Fylfot or hammer of Thor, was frequently introduced in decoration and embroidery during the Middle Ages. It occurs on monumental brasses anterior to the reign of Richard II., and is found on the girdle of a priest A.D. 1011, and was introduced into Europe as a mystic symbol about the sixth century, called in the Greek Church *gammadion*. In ordinary heraldic works it is styled the *croix cramponné*, from its similarity to an iron cramp used in masonry.

Instruments, an ornamental sceptre of longevity, a curved trumpet, and a flute. A mark found on antique blue vases.

A hare or rabbit, an emblem of longevity. A mark found in blue or red on green porcelain, or with the Nankin glaze.

Two fishes. *Choang-yu.* A mark found upon the chrysanthemum and pæonia patterns, or on the porcelain of Longthsiouen. 969 to 1106.

A butterfly, or some other small insect.

Univalve shell, helmet, or official head-dress. A mark found on blue or green enamelled porcelain. It is a well-known Buddhist symbol, but may be also the emblem of a prosperous journey.

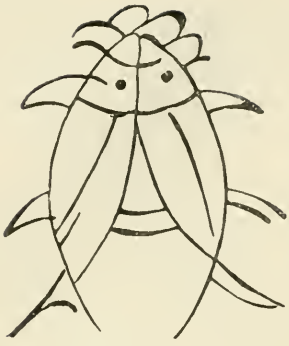
A flower, representing the lotus, generally found on porcelain of good quality, pencilled in blue on a basin and cover, painted with utensils on drab ground.

A sort of fungus, the emblem of longevity. A mark found on green and blue porcelain of good quality.

A sesamum flower, an Oriental plant giving oil; so described by Jacquemart.

Ou-tong. The leaf of a plant mentioned by poets; not the tea-leaf.

This mark is on a plate of imperial blue, gilt; at the bottom is represented a gold-fish.



This mark o f two fishes conjoined is on a Chinese porcelain basin, painted in blue, with landscapes and figures ; marked in blue at the bottom. A pair of fishes bound together by fillets is a Buddhist symbol, as well as an emblem of domestic felicity.

This mark, in the *Tsaou-shu* character or grass text, of *Fuh*, "Happiness," on a Chinese porcelain basin, painted in blue of a slight purple tinge, with flowers, wild geese, mountains, &c. ; a fine specimen.

This mark of a modelling table, or a four-legged vase with a high ear on each side, is on a Chinese porcelain basin, painted in blue, with rocky landscape, boat, &c. It was also copied on Derby porcelain.

This unknown mark, probably that of a potter, is on two open-mouthed cups, blue enamel ground and pink mayflowers.

This mark of a plant is found on two basins, painted in blue *camaieu* on the exterior with large flowers. It is probably the lotus, usually found on good porcelain.

Another ornament, found or marked on Chinese porcelain, the head of the sceptre of longevity, *Joo-e*, derived from the fungus.

Ornament marked on porcelain, of chrysanthemum and pæonia pattern. This is a variety of the fish symbol, but which Jacquemart describes as "une sort de bijou, sans doute, resemblant à un insect artificiel."

Another ornament, found on Chinese porcelain, in form of a knot with a pearl in the centre.

Another ornament, found on Chinese porcelain, a Buddhist symbol ("*Chang*, intestines") indicating longevity.

Another ornament, found on Chinese porcelain, a similar emblem of longevity.

This mark of a tripod or three-legged incense-burner (*ting*) is pencilled in blue underneath three blue Nankin saucers, painted with flowers and birds and flowered border, in the Belgian Minister's Collection, St. Petersburg.

This mark, apparently a cornucopia, occurs on a set of five very fine jars and beakers, of blue Nankin porcelain, painted with rocks, flowers, and birds, in the Collection of the Belgian Minister, St. Petersburg. It may be intended to represent the *Che*, a kind of fungus, an emblem of longevity.

On blue Nankin porcelain, the mark placed between two circles or lines of blue, in the Collection of Colonel H. Hope Crealock.

MARKS ON SPECIMENS IN THE JAPANESE PALACE, DRESDEN.*

* I have obtained the Chinese marks which follow from Dr. Graesse's *Collection des Marques de Fabriques*, who, from his position as Director of the Japanese Palace at Dresden, has had opportunities of copying them from the specimens in that rich collection, and which doubtless may be relied upon as correct. In fact, this is the only portion of his brochure which contains any marks hitherto unpublished. He speaks in his "Avant Propos" of having accidentally seen the first edition of *Marks and Monograms* by W. Chaffers while his list was in the press; but he has found time to copy the whole of them without any acknowledgment. His pamphlet is literally a collection of marks of fabriques, without letterpress, or the slightest attempt to give a history of the manufactories, or dates of any kind, and is consequently of little value, even as a work of reference.

NOTE.—The preceding marks occur on Chinese porcelain of various kinds, but the meagre descriptions of them given by Dr. Graesse are not sufficiently explicit to enable us to give our readers a separate account of each piece; or whether any particular mark occurs upon a member of the *famille rose*, *famille bleu*, or *famille verte*, so ingeniously, though somewhat diffusely, defined by M. A. Jacquemart in his *Histoire de la Porcelaine*.

On a saucer with flowers in red and gold, blue and green leaves, in Lady Crewe's Collection.

On a plate, dark blue mottled with five white medallions, landscape, birds, flowers, and dragon, Chinese figure in centre, in Miss Lovell's Collection.

Japan.

THE native name of Japan is Nipon, or Dai Nipon, Great Nipon, *i.e.*, the Land of the Rising Sun.

It may be desirable to give a brief account of the form of government in Japan, the more especially as important recent changes have been made, altering the constitution very materially. The sovereign power was lodged in a supreme head or ruler, but the greater part of the country was subject to vassal princes or *Daimios*, who paid tribute or rendered military service to the lord paramount. Every office was hereditary, descending from father to son. There was a single race of sovereigns, reputed to have descended from the gods, who governed the empire through successive centuries down to A.D. 1195, when the late singular government arose, the then commander of the army usurping the greater part of the secular power, leaving the lawful sovereign little more than spiritual power. The spiritual sovereign was known by the title of Mikado, and his court by that of the Däiri, or assembly of native princes. The temporal or actual sovereign was called the Siogun or Shogun. Both sovereigns had their separate courts and capitals, the spiritual chief residing in Miako, the temporal chief in Yedo. The Mikado, although nominally supreme, had not a particle of temporal power, being literally shut up at Miako, in his little principality of Kioto, with the revenues of which and presents sent him by the Siogun he was compelled to rest satisfied.

大日本

DAI-NI-PON.

The laws of *Gongen-Sama*, the great founder of the dynasty (1593–1606), denounced as high treason, with death for the penalty, any one harbouring a foreigner within the dominions of the Siogun; all who had

been cast ashore or made the attempt were either killed or imprisoned, and no Japanese was allowed to leave his island home.

After the expulsion of the Spaniards and Portuguese from Japan and the first massacre in A.D. 1590 of upwards of 20,000 Christians, followed in A.D. 1637 by a second, in which 37,000 were put to death in one day, the following decree was passed, which isolated Japan from the rest of the world, and which was fully acted up to for more than two centuries :—"No Japanese ship or boat whatever, nor any native person, shall presume to go out of the country. Whosoever acts contrary to this shall die, and the ship, with the crew and goods aboard, shall be sequestered till further orders. All Japanese who return from abroad shall be put to death. Whoever discovers a Christian priest shall have a reward of 500 schuets (£381), and for every Christian in proportion. All persons who propagate the doctrine of the Christians, or bear this scandalous name, shall be imprisoned. The whole race of the Portuguese and whoever belongs to them shall be banished to Macao. Whoever presumes to bring a letter from abroad or to return after he has been banished shall die with all his family, also whoever presumes to intercede for him shall be put to death. No nobleman nor any soldier shall be suffered to purchase anything of a foreigner."

The Dutch, a few years after the expulsion of the Portuguese, succeeded in obtaining the confidence of the Japanese, and were permitted to reside on an island called Desima, near the port of Nagasaki, in the province of Hizen, where they erected a factory, and had an exclusive right of trading there, which was carried on surreptitiously and to a limited extent with the Japanese, and by their non-interference with the religion of the people they retained the privilege for more than two hundred years.

In 1868, however, this anomalous state of things was altered, a revolution broke out, and the office and power of the Siogun were abolished. He had been usually but erroneously called by a Chinese title, the *Taicoon* or *Tycoon* (which dates only from 1858), but the Mikado was in 1868 restored to his ancient supremacy. He is regarded as the source of power and property. "There is no single thing existing in the land which is not the Emperor's: the water in which the child is washed at its birth, and the earth in which it is buried, are all his. The rice we eat, the money we use, the clothes we wear, the cap we put on, the staff which supports us, are all the produce of the Emperor's land. He is the father and the mother of the empire."

Under the influence of these principles a marvellous national movement has taken place. The Daïmios, or territorial princes, who, under the Siogun, exercised almost absolute sway within their territories, have almost unanimously surrendered their lands and titles to the Mikado, from whom they are to hold their possessions henceforth in dependency,

and are no longer to be styled Daïmios, but simply *Kazoku* (nobles). The majority of these had voluntarily given in their adhesion in 1869, being reappointed *Chiji*, or governors of their respective provinces.

The Mikado received in great state the Duke of Edinburgh at Yedo, the first known instance of the reception of a foreign prince (except Chinese).

It is only within a few years that examples of Japanese enamel have been exported from Japan, and the principal museums of Europe were without specimens. This ignorance of the art manufactures of Japan and the scarcity of examples in this country is easily accounted for.

Until very recently Japan had been under a form of government which encouraged the feudal system, and the Daïmios, or hereditary princes, possessed almost unlimited power in their principalities, doing homage to the supreme head by supplying military assistance when required. These feudal lords had extensive possessions and large retinues, and out of their great wealth they had accumulated in their residences the choicest works of art executed in their country; and their estates as well as their titles being hereditary, these were handed down as heirlooms through many generations; and any objects made specially for the Mikado or his court were strictly retained and guarded, and if found in the possession of persons out of their sphere, their doom was sealed, and they suffered death.

But the revolution of 1868 subverted all this feudal system, and to support the Mikado or supreme governor, these territorial princes voluntarily resigned the greater part of their possessions, and in thus reducing their princely establishments and limiting their expenditure, all the luxurious objects for which they had no further use were sold, and many of the choicest pieces found their way into Europe.

The finest collection of Japanese art seen in the Western world was at the International Exhibition at Paris in 1867, sent over by the Tycoon the year preceding his deposition, which was dispersed piecemeal to visitors. To this succeeded the Japanese Court at Vienna in 1874, which contained superb pieces of the rarest and finest work in porcelain, enamel, and lacquer, principally examples of modern manufacture. Among the lacquer-work at Vienna may be especially noted two cabinets, valued by the Japanese Commissioners at £938 and £730 each; these and other fine specimens were recalled to form a National Art Museum in Japan. Many choice pieces were, however, secured for private collections in this country from these exhibitions; but, unfortunately, the Director of the Museum of Art at South Kensington neglected the opportunity of selecting some choice and wonderful examples of Oriental art, hitherto unknown to us, but which, from a fortuitous course of events in the land of the Rising Sun, were permitted to leave that country and to be sent to Europe, thus losing a chance which may never again occur; for it must be borne in

mind, that although any quantity of modern wares can be made to meet the demand, yet the fine old pieces can never be reproduced, having been mostly preserved as family possessions in the palaces of the Tycoon and princes, and sold as a matter of convenience or necessity. The International Exhibition at Philadelphia in 1876 was, in a historical point of view, of far greater interest, from the fact of more ancient examples being exhibited; and as the chief intent of making such a collection became evident to the intelligent antiquaries of Japan, very careful catalogues were prepared, and we are consequently enabled to assign localities and approximate dates to the ancient as well as the more recent examples.

The system of Japanese writing is directly the reverse of ours; they, like the Chinese, write from top to bottom, and from right to left in perpendicular lines, and their books begin where ours end. They have three modes or systems of writing: the first consists of Chinese characters; and although no approach to fusion has ever taken place between the two nations, yet the Japanese did adopt at some distant period the Chinese system of writing; but the difference of the language, although it carries the same impression to the mind, is expressed in other sounds. The second and third consist of two alphabets known as the *Katagana* and *Hiragana*, phonetic systems adopted at a later period, but not altogether displacing the first; thus it is not uncommon in books to find the three systems written on the same page.

The Sinto is the original religion of the Japanese, and Tensio Dai Sin is the supreme of all the gods of the Japanese, and patron and protector of the empire. On this are engrafted the two religions derived from China—Buddhism and Confucianism.

The Japanese use no other furniture in their rooms than rugs or mats, and a pillow or padded rest for their heads, lacquered or inlaid cabinets with porcelain vases, &c., among the wealthy; but beds, tables, and chairs are superfluities. The greatest Daïmio holds these as encumbrances and altogether insufferable, being only fit for foreigners.

The travelling equipage of the Japanese Diplomatic Mission, in their visit to the several Powers of Europe in 1862, numbering thirty-five in all, including the envoys, ministers, subordinate officers, secretaries, doctors, accountants, cooks, barbers, and servants, with baggage and provisions, &c., to match, consisted of fifty crockery teapots, 500 champagne bottles of soy, a service of five porcelain cups for every individual, with saucers innumerable to serve as plates, &c. There were also fifty *hebatchis*, or vessels for burning charcoal, to warm the rooms, and heat water or other liquids.

Sir Rutherford Alcock says: "In all the mechanical arts the Japanese have unquestionably achieved great excellence. In their porcelain, their bronzes, their silk fabriques, their lacquer, and their metallurgy generally, including works of exquisite art in design and execution, I have no hesi-

tation in saying they not only rival the best products of Europe, but can produce in each of these departments works which we cannot imitate or perhaps equal. Their enamels are quite equal to those of China, which, at the Great Exhibition of 1851, were for the first time seen in England."

In metal-work the Japanese cannot be surpassed; their bronzes inlaid with designs in coloured metals are wonderful, but they excel in all the varieties, whether in casting, carving, damascening, or tempering. Of late several *chefs d'œuvre* have been brought into this country; we may mention the bronze incense-burner presented by the Mikado to H.R.H. the Duke of Edinburgh, lately exhibited at South Kensington. The Department of Art has recently purchased for the sum of £1000 a wonderful example of ancient Japanese metal-work: it is a life-sized group of an osprey or sea-eagle, with wings expanded, settling on a rock, about to seize its prey. It is executed in wrought iron; the feathers are all engraved, and in separate pieces fastened on to the solid body; the sharp multangular rock is bound together by rivets. This work is attributed by its late owner, Mr. Mitford, to a celebrated artist workman of the sixteenth century, *Miyöchin Munéharu*, thus extolled in the Japanese Cyclopædia: "Under heaven there never was a smith the equal of Miyöchin Munéharu." In lieu of jewellery for personal ornament they have minute metal-work called *Syakfdo* or *Shakudo*, in which various metals are blended and combined in elegant patterns, producing an effect much resembling enamel; this is used for girdle-clasps, buttons, studs, boxes, sword-hilts, &c.

The Japanese are unsurpassed by any other nation in the manipulation of bronze and other alloys of metal. The *shakudo*, an alloy of gold and copper, and the *shibuichi*, an alloy of one-fourth silver to three-fourths copper, are encrusted on bronze with beautiful effect. The mountings of swords (always considered badges of nobility in Japan) are frequently profusely ornamented with gold and silver damascened work. Of these swords the larger was called "Katana," the shorter one "Wakizashi."

The Japanese *cloisonné* enamel was unknown in England until within the last thirty years, when it was sent over to the Great Exhibition of 1851, and attracted universal attention. The art was of great antiquity in Japan, and the vases and other objects decorated with enamel were jealously guarded, and not allowed to leave the country. Like most other works of art, the oldest are the best, being of more minute and intricate designs, finer in colour, and of a superior finish. Japanese warehouses, salerooms, and the customs' bonded warehouses in Billiter Street are inundated with modern enamels, but they will not bear comparison with the old. These differ considerably from the Chinese, which are executed on thick copper plates or cast copper foundations, while the Japanese *cloisonné* is laid on thin beaten copper grounds, and are very light. Some examples, although enamelled on both sides, do not exceed

1-16th of an inch in thickness. The *cloisonné* enamels come principally from Owari, Osaka, and Kioto.

One of the most beautiful productions of the keramic artists in Japan is that of covering porcelain with a coating of *cloisonné* enamel in intricate patterns, like that on thin plates of metal, the base being porcelain. The metal fillets which separate the colours are fixed edgeways on the surface and the interstices filled in with coloured powder or pastes, again placed in the kiln to fuse the enamel, and polished down to the edges of the fillets. This is probably a new manufacture in Japan. One example in the Franks Collection has a view of the Fusiyama mountain, &c., on turquoise ground, marked underneath, "Made at Sedo in Great Japan." Sedo is in the province of Owari. Another has the motto "Enlightenment and civilisation," alluding to the great changes which have taken place in the government of the country.

Other examples of eggshell porcelain are coated externally with finely plaited wicker or basket work, the object being to prevent the heated liquid from burning the fingers, instead of a handle, or an insulated network, which is seen upon others, to answer the same purpose. These are perhaps from Fuchiu in Suruga, or Sheba in Tokio. Some porcelain vessels again are coated externally with lacquer, chiefly black or dark green, decorated with gold and colours or inlaid with mother-of-pearl.

The Japanese are, in all probability, the originators of the manufacture of lacquer ware, and this branch of their art has never been surpassed in any other country, not even in China, where they do not appear to possess the materials or skill necessary, nor can they even make a near approach to fine specimens of old Japanese lacquer. The colours most frequently used are scarlet, dark green, crimson, brown, and black; the last is generally used for grounds, and scarlet for the interiors of boxes and trays; sometimes gold powder is dispersed over the surface to imitate the avanturine. The gilding on many pieces is extremely rich, and appears like actual gold-leaf laid upon it, which makes it even in Japan a very expensive object; but apart from its intrinsic value, the old lac is extremely rare, and cannot be equalled at the present day. It was considered precious enough in the luxurious times of Louis XIV. and XVI. to be mounted in gold and set with jewels, as in the *tabatières* and *étuis* of that period. It is frequently inlaid with mother-of-pearl (*laque burgauté*), ivory, coral, and solid pieces of gold and silver, and occasionally used to cover the surface of porcelain, and is employed as a rich decoration on ivory, tortoiseshell, and mother-of-pearl.

The *Japan Mail* quotes from a Consular report an interesting account of one of the oldest industries of that inventive people. According to the native chroniclers, the art of lacquering was discovered in the year 724 A.D. By the end of the thirteenth century it had attained such perfection that a distinguished member of the craft is recorded to have

then started a particular school of painting in lacquer. The materials used in the work consist of the sap of the *urushi* tree (*Rhus vernix*), a plant cultivated partly for its sap and partly for the fruit, from which a vegetable wax is obtained. These trees attain their prime of life in the short space of five or six years, when the sap is drawn from them by an elaborate process requiring great judgment and experience, and in which the inhabitants of a particular district are celebrated for possessing a special skill. After the sap has been fully extracted during the four or five autumnal months, the tree is condemned and cut down. But its usefulness does not even then cease, for its wood is so light, and at the same time durable, as to be used very generally for making floats for fishing-nets, and for many other purposes. As for the process of lacquer-painting, it is rather elaborate, but it consists in the main in applying successive layers of varnish, gold powder, and paint, followed again by varnish, and lastly rubbed successively with a particular kind of charcoal, polishing powder, and horn-dust. The manipulation of all these various ingredients and appliances may well be believed to be a delicate matter, requiring manual skill and neatness as well as good taste.

Mr. W. J. Alt has a set of twelve dishes in gold lacquer on deep-red ground, used by the wealthy at their meals, illustrating the months of the year, or Japanese calendar.

1. *Shô gwats*, decorated with budding weeping willow, emblem of the new year.
2. *Ni gwats*, the sakura or flowering cherry.
3. *San gwats*, mumé or plum blossom * and pheasants.
4. *Shi gwats*, illustration of fourth month.
5. *Gô gwats*, the Iris and cranes.
6. *Rok gwats*, fishing by torchlight
7. *Schi gwats*, eagle on a bridge.
8. *Hachi gwats*, wild geese.
9. *Kiu gwats*, chrysanthemum flowers.
10. *Jiu gwats*, maples.
11. *Jiu-Ichi gwats*, illustration.
12. *Jiu-ni gwats*, an old pine-tree.

The objects selected by the Japanese artists in decorating their wares are generally birds and flowers, artistically and naturally drawn, enclosed in medallions of various forms, and never adhering to the principles adopted by Europeans of centres surrounded by circles and well-balanced lateral ornaments, making the two halves of a subject correspond. These notions of taste are completely set at defiance ; the borders even of the same medallion are of irregular form, sometimes divided in halves or quarters, and set in the sides, corners, or edges of a piece, in

* The *mume* or plum tree (*prunus*) forms the decoration of the porcelain erroneously termed "mayflower or hawthorn pattern."

what we might call the most admired disorder; their flowers are natural, and without the stiffness we are accustomed to see. On the other hand, the human figure is always treated in a conventionalised type. Among birds we find represented the stork, pheasant, falcon, hawk, poultry, &c., and especially a species of beautiful duck with richly coloured plumage, called *kinmodsui*. The flowers and plants are numerous, but the favourites are the *Paulonia imperialis* and the chrysanthemum, both being imperial emblems; the camelia, the lotus, the bamboo, the pine-tree, the *sakura* or flowering cherry, the *butan* or peony, the wisteria, the peach, the wild vine, gourds, the fungus, &c. Small animals are frequently introduced, such as dogs, cats, foxes, monkeys, and rabbits,* and a great variety of fishes and insects. Among them the *doogame*, or common tortoise, the *minogame*, or tortoise with a feathery tail, the *tako*, or cuttle-fish. A favourite object in landscapes is the sacred mountain Fusiyama (an extinct volcano), represented as seen from Yedo. Among the chimerical birds the principal is the *foo* or bird of paradise, with a peacock's tail and rich plumage, whose appearance upon earth denotes some extraordinary event, as the birth of a prince or accession of an emperor. The *dja* or dragon, whose dwelling is in the depths of the sea, is a huge, long, four-footed snake, scaly all over the body like a crocodile, with sharp prickles along its back, the head monstrous and terrible; it has but three claws on each foot, whereby it is distinguished from the Chinese imperial dragon, which has five claws. In some of the Japanese Emperor's furniture, hangings, &c., this dragon is represented holding a round jewel or pearl in the right fore-claw.

The *kirin* of Japan (unlike the *kylin* of China) is a winged quadruped of incredible swiftness, with two soft horns standing before the breast and bent backwards, with the body of a horse and feet of a deer. To the *kirin* is attributed extreme good-nature, and it takes especial care in walking not to trample on any plant, nor to injure the most inconsiderable worm that might chance to be in its way.

The deities, demi-gods, &c., are here briefly given :—

Fukurokuju, the god of knowledge, seated on a stork.

Dai-kuku, the god of plenty, whose hammer has the miraculous property of turning everything it strikes into something precious.

Jiu-ro-jin, "Oldest of men," the god of good-luck and happiness, riding on a deer.

Hotai, the god of happiness, holding a wine-cup.

Yebisu, the fisher-god of Japan.

Benten, the madonna or guardian goddess of the mountain Fusiyama, sometimes seated playing on a lyre.

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* The Japanese are particularly successful in portraying the expression of birds and monkeys, especially the latter, with distorted limbs, humorous positions, and comical faces.

Kami-nari, the thunder-demon, sitting on a cloud with a drum on his back.

Kintoku, a sort of infant Hercules, who at three years of age was able to hold a powerful bull by the horns.

Daruma, a follower of Buddha, who by long meditation in a squatting position lost his legs from paralysis and sheer decay.

Shoiki, the strong man, who is represented fighting with a demon.

Watanabé, fighting with a ghoul.

These are frequently represented on Japanese pottery and porcelain, but there were many other household gods (*Kami*), and every house possessed a *kami-dana* or "shelf for the gods," on which were placed shrines, lighted up during the period of family devotions, morning and evening,—the god of the kitchen, the Shinto gods (*Kami*), the *Hotoké* or Buddhist deities, the god of punishment and revenge (*Fudo-son*), and patrons of all sorts of personages, &c. Among the emblems the most commonly used are those of *Longevity*, which is one of the *Woo-fuh* or five blessings. The word *show* (Japanese *ju* or *z'yu*), "Longevity," is the most frequent, and is represented in endless variety. A set of a hundred forms of this character is on a roll in the British Museum.

Professor T. C. Archer, who visited the Vienna Exhibition with a view of reporting upon the art manufactures, in an article on Oriental Art in the *Art Journal*, January 1874, with especial reference to the collection of Japanese enamels, &c., of Mr. James Lord Bowes, and other contributors, exhibited at Liverpool, has noticed many striking peculiarities of the artistic works of the Japanese craftsmen, and his apposite remarks on this interesting people, with whom we have so recently become acquainted, induce us to quote freely from his paper. He says: —"One of the most remarkable of all the social phenomena which has happened in this latter half of the present century is the outburst of the Japanese nation from that strange seclusion in which they have rested for ages. As a race they are singularly gifted; they have a keen appreciation of all the phases of art—so keen, indeed, that there is reasonable ground for fear that in their admiration for art and their want of bigoted adhesion to their own style especially, they may, like children in a fresh field, be carried away by strange flowers, and almost forget those they leave behind. It is a mysterious fact, but certainly it is one, that Japan and China, as well as Europe, and we may add Africa, have passed through similar eras in art, and the present in each is one only of revival. Neither modern Chinese, nor modern Japanese art, any more than modern European art, is equal to that of the period we call the Middle Ages, or with them the fourteenth century—in fact, during the Ming dynasty, which commenced about 1370 and terminated in the middle of the seventeenth century. Then art was a national feeling, and everything left to us of

that period has, from its superior taste, a superior interest to us. From that time until the second quarter of the present century, art declined and a general deterioration took place, but from what immediate causes it is impossible for us to be well informed. There is a Goddess of Fashion which rules in art as well as in other matters, and we can look back to the time when the connoisseurs regarded all but Greek art as beneath their notice. Fashion at another time ruled that Italian art was to be worshipped, and so it was; but somehow or other Italian art ramified, and sent off branches into France and Germany, and the critics learned to go into raptures over the works of Raphael and Albert Dürer, and to shudder at the orthodox productions of China and Japan. And yet there is as wide a difference between the almost mathematical precision of the pure Greek and the realistic freedom of Albert Dürer as there is between the Raphaelesque and the Japanese; whilst in the art of colour arrangement it is possible that, when prejudice has subsided and a better acquaintance with the best works of our new Oriental acquaintances has been acquired, we shall give the palm in that respect to them. . . . Now, if art means the expression of a nation's genius and feelings pictorially, as we believe it to do, certainly there are few which have a better right to be considered artists than the Japanese; for, with a greater power than any nation on earth, the Japanese artist can, with the least laboured effort—in fact, with so few touches of his pencil that the facility is marvellous—depict all the human feelings, especially the ludicrous, in which he delights. . . . Perhaps the greatest drawback to an instant appreciation of Japanese and Chinese art by the European mind is that conventionalism, especially of the human figure, which is so prominent in their works. But there was no want of a conventionalism quite as idealistic in the art representations of mediæval artists in Europe, and even now a section of our own school of painting strives hard to convince us that our road to improvement is backward over the same ground. Perhaps if they would give a touch of the rollicking humour which is so striking in Japanese pictures to their lugubrious faces, they would be more fortunate in their efforts to convert the world to their notions."

Mr. Audsley (Catalogue of Mr. Bowes' Collection) in speaking of the Japanese method of decoration says:—"It is a somewhat remarkable fact that in all the varieties of ornamentation applied to such materials as porcelain, textile fabrics, paper, and in pictorial illustrations generally, the Japanese never resort to shadows for the purpose of giving the effect of relief; yet they are passionately fond of relief in everything, and adopt it whenever it can be properly used. My last words explain all: they acknowledge the great law in decorative art that *flat surfaces should not appear to be relieved, but be treated as flat surfaces*, and adopt relief only where it can be effectively introduced.

"When relief is wanted, the Japanese artist has countless expedients

for securing it; in porcelain he moulds it from the clay, or applies it by lac; in metal-work he casts it, sculps it, or beats it up; in ivory and wood he carves it; in lacquer-work he brings it up by coat after coat of varnish; and in embroidery he plies thread over thread with patient care until the relief is gained."

The following announcement from the *Daily News* for November 1, 1882, will be read with interest:—"The *Japan Mail* records with sincere sorrow the death of *Ninagawa Noritané*, a well-known Japanese antiquary, who is stated to have been the greatest authority of his time upon all subjects connected with the keramic arts in Japan, and the author of a work on this subject entitled *Kwanko Dsu Setsu*, which is described as 'an imperishable monument of industry and research.' The deceased gentleman fell a victim to cholera, 'that terrible scourge,' adds the same authority, 'which threatens to become in Japan a yearly visitor.'"

We shall have frequent occasion in the following pages to refer to the Catalogue of Japanese pottery recently purchased and now exhibited at the South Kensington Museum. This historical Collection was sent to Philadelphia for exhibition in 1876 by the Japanese Government, and much information can be gleaned from it relating to the localities of manufactures in Japan. We are indebted to the kindness of the Directors of that establishment for permission to examine the Collection piece by piece and compare them with the original Catalogue which accompanied it. The report contains the most valuable and trustworthy information hitherto obtained on the subject, gleaned from sources in the country itself, which have not before been available to the keramic student.

The Portuguese traded with Japan as early as the year 1534; but in consequence of their attempts to convert the inhabitants to Christianity, their intrigues and secret conspiracies against the Government, and last, not least, their interference with the decoration of the porcelain by painting upon it (or rather inducing their proselytes so to do) sacred subjects,—such as legends of Saints, Scripture histories, &c.,—they were eventually expelled the country in 1641, and some forty thousand of their Christian converts proscribed and massacred. The Dutch, on the expulsion of the Portuguese, succeeded in obtaining the confidence of the Japanese, and founded a monopoly of the trade with them, deriving from that source a most lucrative branch of commerce, exporting porcelain to all parts of Europe, to the exclusion of every other European power, which, by their non-interference with the religion or government of the people, they retained for more than two hundred years.

Pottery seems to have been made at Japan from time immemorial, and is found on the sites of ancient burial-places dating from pre-historic times. These antiquities are called *magatama*, discovered in graves, and consist of stone beads and rude personal ornaments; the fictile ware is called *magatama tsubo*. Outlines of many of these ancient vessels are

given by Siebold ("Nippon," iii. pl. 4), and one will be found in the Japanese Historical Collection at the South Kensington Museum, No. 160, which is thus described :—

"Jar, *magatama tsubo*. Coarse reddish ware, with incised wavy ornament on the body. For use at religious festivals. Japanese, 640 B.C. Height 6⅞ in., diameter 6⅞ in."

According to tradition, about this time an official was ordered by the Emperor to make pottery for use in the temples; this was hand-made and baked in a pit in the ground, which from the rude process was coloured in patches.

Dr. Hoffmann of Leyden has written a memoir on the principal porcelain manufactories of Japan, derived from the Japanese Encyclopædia of 1799, which is appended to M. Stanislas Julien's account of those of China. He fixes the date of the introduction of porcelain into Japan at about 27 B.C., at which date the followers of a prince of Sinra in Corea came to Japan and founded a colony, which in A.D. 720 formed a corporation of porcelain-makers. The assertion that porcelain was introduced into Japan so early as 27 B.C. is probably erroneous; the learned professor has fallen into the error, so frequently perpetrated by writers on this subject, of confusing the terms used by native writers, and not sufficiently discriminating between pottery and porcelain; the same Japanese word, *Yaki*, "ware," applies to both. That introduced by the Coreans was pottery of a very rude and coarse character. According to written documents, it is narrated that in the province of Idsoumi in Japan, in the first century A.D., a certain potter named Nomino Soukouné made earthenware vases, and especially human figures, to substitute them for the slaves who, according to the custom of that time, were buried with their masters. Nomino Soukouné received as a reward authority to take as a family name *Fazi*, or potter *par excellence*.

YAKI.

It is a matter of Japanese history that in the reign of the Mikado *Tsu-tsi* (in the seventh or eighth century), a bonze or Buddhist monk named Gyôgui, or Giyoké, whose ancestors were Coreans, introduced among the inhabitants of the province of Idsoumi the secret of making translucid pottery. The village where he established himself was called *Tô-ki-Moura*, the village of porcelain vessels. He is also said to have introduced the use of the potter's wheel into Japan, and a specimen of ware named after him—"Giyoké ware"—of the eighth century will be found described in the Catalogue of the Japanese Historical Collection. Giyoké was a bonze of the temple at Sugarawaji, province of Idsoumi, and belonged to the Takashi family, descended from a king of Kandara. He was born A.D. 674, and died A.D. 749. Under *Sei-wa* (A.D. 859–876) the number of potteries increased considerably, and in 859 A.D. two places, Kawaji and Idsoumi, in the province of Hizen, disputed the right to a mountain in which they desired to bake the porcelain and cut down wood to heat the kiln.

Dr. Hoffmann adds :—It was not until the thirteenth century, in the reign of Siyoun-tok (1211–21), that any decided improvement was made, which he ascribes to the circumstance of a Japanese potter named *Katosiro-Ouye-Mon*, who, attended by a bonze or Buddhist monk, undertook a journey to China, with orders from his Government to make himself acquainted with all the secret processes of the manufacture, which was at that time brought to so great a perfection there. On his return, he made such important improvements in the composition and decoration of porcelain, that henceforth it became superior, in many instances, to the Chinese, especially in the fabrication of the best specimens, on which much time and labour were bestowed.

Katosiro's previous productions were of a very rude description, consisting of vessels to hold tea, which, for want of a better process, were placed mouth downwards in the kiln, which gave them the appearance of having been used before, and they were termed *Koutsi Sakata* (pieces used or damaged at the orifice).

The manufacture of stoneware did not commence until A.D. 1210. Most of these wares are of a coarse substance, strongly baked, and glazed irregularly in various colours, being occasionally inlaid with white clay, as at Yadsushiro in the province of Higo. The more ornamental kinds of pottery were produced chiefly at Kioto, and in the province of Satsuma.

From the Japanese Sectional Catalogue of the Philadelphia Exhibition of 1876 we extract the following account :—

"The making of *real* porcelain in Japan began under the direction of Gorodayu Shonsui, a native of Isé, who went to China for the purpose of studying this art. After his return, between A.D. 1580 and 1590, he settled in the province of Hizen, at present the most important centre of the porcelain industry. With the excellent material found in this country he succeeded in making all the different kinds of porcelain, which, even to-day, form the staple produce of Hizen, viz., *Some-tsuki*, or blue ware, painted with cobalt oxide under the glaze; the *Kanyu* or *Hibi-yaki*, *i.e.*, the craquelé; the *Seiji*, or Celadon ware; the *Akaije* or *Agaije*, the red ware; and the *Gosai*, which name means in reality the five colours, and was used for the porcelain painted with vitrifiable colours upon the glaze; this ware is now called 'Nishikide.' The old Hizen, or, as it is sometimes called, the Imari porcelain, chiefly manufactured in Arita, is decorated with a very limited number of colours,—blue under the glaze, black for the outlines of the ornamentation, then red, green, and gold. For a short time after the introduction of this new industry, the articles were marked, generally, with the name of Shonsui, indicating that the ware was made in accordance with his style. About this time, after the Corean war (1592), several Corean porcelain-makers were brought over to Hizen by Naoshige, Prince of Nabesima,

and contributed greatly to the development of the new industry. There are yet many descendants of these Coreans living in Arita, but they have entirely amalgamated themselves with the Japanese."

Another passage recounts the bringing of other Corean captives about the same time to Kagoshima, a point somewhat farther south than Arita, in the province of Satsuma, who originated the "Satsuma ware."

Some of the minerals used in Japan are:—*Shina-tschi*, plastic clay; *tsuji-tschi*, for best thin porcelain, used without other admixture; *otakayama*, used as a slip to whiten the body at Arita. *Una-tschi* is used for transparent glaze with the addition of wood-ash, cobalt ore, &c.

Satsuma, Awata, and Kioto pottery is of a cream-coloured body crackled. The practical inconvenience of a *cracked glaze*, namely, that the body absorbs liquids through the cracks (which, if organic, are slowly decomposed), limits its use to decorative pieces, boxes, &c.

It will be remarked in examining the Japanese Historical Collection how many of the examples of ancient pottery are destined for the preservation and use of tea; they are mostly of coarse manufacture and rudely ornamented, but they were evidently prized for their antiquity and fitness for the purpose, real or imaginary. In this we must allow the Japanese to be the best judges of their qualities, for it is scarcely competent for Europeans to express an opinion, having comparatively, at so recent a period, become acquainted with the beverage. These jars or bottles are frequently covered with ivory lids, sometimes of wood, and are used to contain the tea-leaf, either freshly cropped and dried or ground. A jar for ground tea was made at Seto or Sedo in Owari in the fourteenth century, and there are many others of the seventeenth century.

Old Bizen tea-vases were in demand, as were also "Raku" ware, tea-bowls from Kioto; others of "Shigaraki" ware (province of Omi) were used for keeping rice-seed to be steeped in water; ash bowls for ceremonious tea-parties of "Hitasuki" ware, and "Takatori" ware tea-bowls of the sixteenth and seventeenth centuries. For drinking the spirit called Sake, "Soma yaki" cups were used. Many other varieties will be noticed in speaking of the productions of the provinces under their respective headings. These common and slightly ornamented wares were used principally by the tea-clubs formed for drinking powdered tea. The ceremonies connected with this usage were numerous; the vessels were to be of a coarse and archaic character. The tea used was the finest green, ground to powder and frothed up with a brush or whisk made of bamboo. It was passed round in a bowl made for the purpose of rude pottery, and various solemn forms had to be adhered to; even the size of the room was prescribed. The Raku ware was much in vogue among the tea-clubs.

The Japanese, says Kæmpfer, preserve the crops of ordinary tea in large vases with narrow orifices. As to that of a superior quality destined for the use of the Emperor and Princes, the tea is preserved in Murrhine vases or porcelain, and especially, if they can be procured, in those small and choice vases prized for their antiquity, which they call *Maa-tsubo* (veritable vases). They suppose that these vessels not only preserve the tea but improve its quality, which increases in value the longer it is enclosed in them.

The *ficki-tsia*, even when reduced to powder, retains its aroma for several months; on exposure to the air it recovers all its fine flavour. For this reason, persons of high rank seek to obtain these vases at any price, which rank among the most costly utensils of the luxurious tea-drinker. Their celebrity induces me to relate a legend which has never yet been exceeded anywhere. The *Maa-tsubo* were made of an exceedingly fine clay at *Mauri-ga-Sima*, that is to say, *the island Mauri*, which, according to tradition, had been entirely destroyed and submerged by the gods on account of the dissolute manners of its inhabitants. At the present day there are only a few rocks visible at low tide. This island was near Teyovaan or Formosa, the spot being marked in hydrographic charts by asterisks and points, indicating a shoal covered with sand-banks and quicksands. Let us hear the account the Chinese give of the matter.

Mauri-ga-sima was in ancient times a fertile land, where was found, among other treasures, an admirable clay for making Murrhine vases, called at the present day porcelain vases.

The immense riches at the command of the inhabitants led them into all manner of excesses. Their vices and contempt of religion irritated the gods to such a degree that they resolved by an irrevocable decree to submerge Mauri-ga-Sima. A dream sent by Heaven revealed this terrible sentence to the chief of the island, named Peiruun, a religious man without blemish. The gods warned him to prepare to embark, when he perceived the countenances of two idols placed at the entrance to the temple covered with blushes.

The King immediately published the danger with which the island was threatened and the disaster about to be consummated, but he found among his subjects only derision and contempt for what they termed his credulity.

Shortly afterwards a buffoon, in mockery of the advice of Peiruun, approached the idols during the night, and, without anybody perceiving him, daubed their faces over with a red colour. Being informed of this sudden change in the complexion of the idols, which the King attributed to a miracle and not sacrilege, he took flight with everything belonging to him by boats towards Foktsju, a province of Meridional China. After his departure, the buffoon, his accomplices, and all the incredulous,

whom this precipitation did not alarm, were swallowed up with the island, together with the potters and their magnificent Murrhine vases. The Chinese of the south celebrate the remembrance of this miracle by a fête.

As regards the vases which disappeared, they seek for them at low tide upon the rocks to which they have become fixed, and remove them with great caution lest they should get broken, covered with a crust of shells, which the workmen remove, leaving a portion to attest their origin. These vases are transparent, of the rarest tenuity, of a white colour tinged with green. They have for the most part the form of a capsule or small barrel with a narrow short neck, as of old, since their origin destined them to contain tea. They are brought to Japan at long intervals by merchants of the province of Foktsju, who buy them of the divers. The commonest are sold for twenty taels; the second sort, one or two hundred taels; those which attain this value no person dare buy, being destined for the Emperor, who from his ancestors has amassed a collection of inestimable price in his treasury.

THE CRESTS OF THE MIKADO.

1. The Mikado has two crests; the first Imperial ensign is called the *Guikmon* or *Kiku*, representing the back or under side of the chrysanthemum flower, and has been used since it was first adopted by the founder of the family, who ascended the throne of Japan B.C. 667.

2. The second crest represents the *Kiri* or *Paulownia imperialis*, with its leaves and flowers. It is the official ensign, the mark of power, seen on coins, and was seen on the bread and cakes served at the receptions of the Dutch Ambassadors.

These two marks, together or separate, are frequently seen on porcelain vases and other objects for Imperial use, sometimes accompanied by the three-clawed dragon, or the chimerical bird *Foo* or *Ho-ho*.

These arms or crests of the Mikado and the Daïmios are unchangeable; the names of the inheritors may vary according to the mutations assumed by the family or its title, but the crest remains the same. Their retainers have these cognisances worked on the backs or sleeves of their tunics, and the crests are frequently found on porcelain, enamels, and laquer-work made specially for the use of the nobles.

THE CRESTS OF THE SIOGUNS.

1. The crest of Minamoto Yoritomo, the founder of the Minamoto family, and the first who usurped the temporal sovereignty of Japan, 1185–1202. This crest continued in use until 1586.

Fidé Yosi, surnamed Taikosama, was Siogun in 1586, but the period only lasted until 1593.

2. The crest of Jyéyas, surnamed Gonghensama, the head of the Tokoungawa family, 1593–1606.

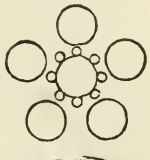
The fifteen succeeding Sioguns were of the same family.

This *Minamoto* crest of three mauve or marsh-mallow leaves was used until the extinction of their power in 1868.

THE CREST OF THE REGENT OR GOTAIRO.

3. The crest of Ikamon-no-kami, the Prince of Hiconé. The late Regent was assassinated in 1860. The office of Regent was assumed whenever a minor filled the Siogun's throne. He resided at Yedo. Sir Rutherford Alcock says, "Over the gates, in copper enamel, is the crest of the noble owner (an orange on a branch with three leaves), the chief of the house of Ikamon, in whom is vested the hereditary office of Regent."

THE CRESTS OF THE THREE GREATEST DAIMIOS.



4. The Prince of Kanga.

5. The Prince of Satsuma (viceroy of the island of Kiu-Siu).

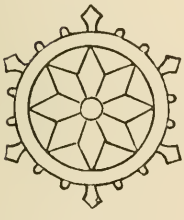
6. The Prince of Shendai. A mirror-case of lacquer-work bears this crest. In Mr. J. L. Bowes' Collection.

DAIMIOS OR PRINCES OF SECONDARY RANK.

There are as many as 278 Daïmios, each having his crest; we give only some of the more important of them.

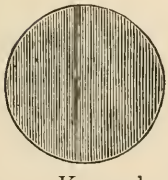
7. Nagato.

8. Aki.

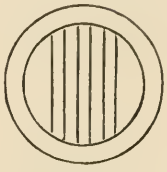


9. Bizen.

10. Arima.



11. Kouroda.



12. Simosa.

13. Wakasa.

14. Tanga.

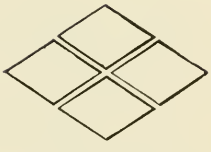
15. Ossoumi.

16. Yamasiro.

17. Sataké.

18. Souwô.

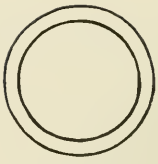
19. Sinano.



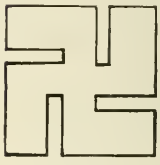
20. Nanbu.

21. Tsikugo.

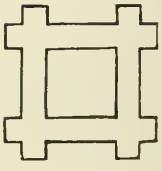
22. Akita.



23. Kuwana.



24. Asiu.



25. Hiconé.

26. Owadzima, or Owajima.

27. Prince of Hizen.

28. Prince of Kanga.

POLITICAL DIVISIONS OF JAPAN.

Japan is divided into eight administrations or territories, and subdivided into sixty-eight provinces, governed by Daïmios or native hereditary princes.

(*From a map of the sixteenth or seventeenth century in Kæmpfer's "History of Japan."*)

1. The *Gokinai* consists of the five provinces of the Imperial revenues, appropriated for the support and maintenance of the Imperial Court.
2. *Tokaido* is the South-Eastern tract.
3. *Tosando*, the Eastern mountainous tract.
4. *Foku-rokudo*, the Northern tract.
5. *Sanindo*, the Northern mountainous or cold tract.
6. *Sanyodo*, the Southern mountainous or warm tract.
7. *Nankaido*, Western coast tract.
8. *Saikaido*, the Southern coast tract.

The Imperial demesnes or crown lands, that is, the five chief maritime or trading towns in the Empire, are :—*Miaco*, in the province of Yamasiro, the residence of the Mikado ; *Yedo*, in the province of Musasi, the residence of the Siogun or Tycoon ; *Oosaka*, in the province of Setzu ; *Sakai*, in the province of Jassumi ; *Nagasaki*, in the province of Hizen.

Provinces and Principal Factories.	Administrative Circle.	Provinces and Principal Factories.	Administrative Circle.
1. Yamasiro. *Miaco, or the principality of Kioto, is in this province. Awata, Uji, Kiyomidsu.*	No. 1. Gokinai.	1. Iga.	No. 2. Tokaïdo.
2. Yamato. *Koriyama.*		2. Isé or Isyé. *Yokkaichi.*	
3. Kawatsi or Kawaji. *Hiogo, Awadji.*		3. Sima.	
4. Idsoumi. *Fushimi.*		4. Owari. *Okasaki, Seto, Shinoyama, Inakimura.*	
5. Setsou or Sidzu. *Oosaka, Saki.*			

Provinces and Principal Factories.	Administrative Circle.
5. Mikawa.	No. 2. Tokaïdo (*continued*).
6. Tootomi (Tohôdomi). *Shitoromura.*	
7. Sourouga.	
8. Kahi or Kii. *Wagayama.*	
9. Idsou. *Simoda.*	
10. Sangami. *Fusiyama mons.*	
11. Mousasi. *Yedo, Tokio, Yokohama, Asakusa, Imado, Kemume-mura.*	
12. Awa.	
13. Kadsousa.	
14. Simôsa.	
15. Hitatsi.	No. 2. Tokaïdo (*continued*).
1. Oomi. *Zeze, Kimpozan.*	No. 3. Tosando.
2. Mino.	
3. Hida or Fida.	
4. Sinano.	
5. Kôtsouké.	
6. Simotsouké.	
7. Moutsu.	
8. Déwa.	

Provinces and Principal Factories.	Administrative Circle.
1. Wakasa.	No. 4. Fokourokoudo.
2. Yetsizen.	
3. Kanga. *Kutani, Ohimachi.*	
4. Noto.	
5. Yetsisiou.	
6. Yetsigo.	
7. Sado (Island).	
1. Tanba.	No. 5. Sanindo.
2. Tango.	
3. Tatsima.	
4. Imaba.	No. 5. Sanindo (*continued*).
5. Foki or Hooki.	
6. Idsoumo. *Madsuye, Sagai.*	
7. Iwami or Iwaki. *Nagamura, Soma.*	
8. Oki (Island).	
1. Arima or Halima. *Himeji*	No. 6. Sanyodo.
2. Mimasaka.	
3. Bitsiou.	
4. Bizen. *Imbe.*	
5. Bingo.	

Provinces and Principal Factories.	Administrative Circle.
6. Aki.	No. 6. Sanyodo (*continued*).
7. Souwo.	
8. Nagato. *Hagi, Madsu, Toyo-ura-yama.*	
1. Awadsi or Awaji (Island).	No. 7. Nankaido.
2. Awa.	
3. Sanouki.	
4. Iyo.	
5. Tosa.	
1. Bouzen or Budsen.	No. 8. Saikaido.
2. Tsikousen. *Sobaramura, Yanagawa.*	
3. Tsikoungo.	No. 8. Saikaido (*continued*).
4. Boungo.	
5. Hizen, in the Island of Kiu-Siu. *Imali, Matsoura, Arita, Nagasaki, Desima, Karatsu, Okawaji, Mikawaji.*	
6. Figo or Higo.	
7. Fiouga or Hiouga.	
8. Ohosoumi or Osumi. *Chiusa.*	
9. Satsuma. *Nawashiro-gawa.*	
10. Iki (Island).	
11. Tsousima (Island).	

JAPANESE SEXAGENARY CYCLE.

(*Hoffmann's "Japanese Grammar."*)

The Japanese, like the Chinese, employ cycles of sixty years in computation of time, being also in Chinese characters.

Ten Series Cycle.				Twelve Series Cycle.		
甲	1. *Ki nó ye*	*Ki*, Wood 木	子	1. *Ne*	Mouse.
乙	2. *Ki nó to*		丑	2. *Usi*	Bull.
丙	3. *Fi nó ye*	*Fi*, Fire . . 火	寅	3. *Tora*	Tiger.
丁	4. *Fi nó to*		卯	4. *U*	Hare.
戊	5. *Tsŭtsŭ nó ye*	*Tsŭtsŭ*, Earth 土	辰	5. *Tats'*	Dragon.
己	6. *Tsŭtsŭ nó to*		巳	6. *Mi*	Serpent.
庚	7. *Kane nó ye*	*Kane*, Metal 金	午	7. *M ma*	Horse.
辛	8. *Kane nó to*		未	8. *Fitsúzi*	Goat.
壬	9. *Mĭdzŭ nó ye*	*Mĭdzŭ*, Water 水	申	9. *Saru*	Ape.
癸	10. *Mĭdzŭ nó to*		酉	10. *Tori*	Cock.
			戌	11. *Inú*	Hound.
			亥	12. *I*	Swine.

The cycle of ten series is derived from the five elements—wood, fire, earth, metal, and water—which, each taken double, are distinguished as masculine and feminine, or, after the Japanese conception, as the elder and younger brother 兄 *ye*, and 弟 *to*.

The cycle of twelve series has relation to the division of the zodiac into twelve equal parts, and bears the name of the Chinese zodiac, for which Japanese names of animals are used, as above.

If both series are let proceed side by side till both are run out, then the sixty series cycle is obtained, of which the first year is called 甲子年, *Kino ye ne no tosi*, and the sixtieth, 癸亥年, *Mĭdzŭ nó to i no tosi*. The first year of which may thus be explained: *kino* (wood), *ye* (elder), *ne* (mouse), *no tosi* (of the year). The last or sixtieth: *mĭdzŭ no* (water), *to* (younger), *I* (swine), *no tosi* (of the year;—*no*, "of," the genitive termination).

SYNOPSIS OF THE SEXAGENARY CYCLE.

The first year of the cycle now current answers to 1864, as in China.

	甲	乙	丙	丁	戊	己	庚	辛	壬	癸
子	1		13		25		37		49	
丑		2		14		26		38		50
寅	51		3		15		27		39	
卯		52		4		16		28		40
辰	41		53		5		17		29	
巳		42		54		6		18		30
午	31		43		55		7		19	
未		32		44		56		8		20
申	21		33		45		57		9	
酉		22		34		46		58		10
戌	11		23		35		47		59	
亥		12		24		36		48		60

JAPANESE PERIODS.

The Japanese system of dates is somewhat like the Chinese *Nien-hao*, and is written in the same characters, *Kiao*, differing only in the names of the periods, which are assumed by the emperors when they ascend the throne. In Japan these periods were more frequently changed in each Mikado's reign. They are called *Nengoo*, and complete lists may be found in "Kæmpfer's Japan," in "Hoffmann's Grammar," and another has been privately printed by Mr. E. Satow. The character of a *Nengoo* is composed of two, seldom of more figures, which must be taken from a particular table, selected specially for this purpose, consisting of sixty-eight characters.

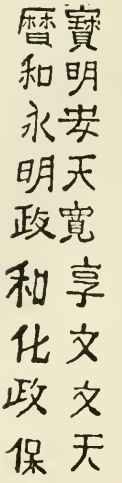
The ordinal numbers used by the Japanese are similar to the Chinese, but differently pronounced in each country. (See page 328.)

Note.—Inscriptions in the Chinese character are frequently found on Japanese wares.

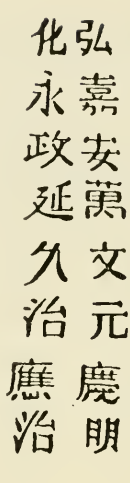
"NENGOO" OR JAPANESE PERIODS.

		A.D.
建徳	*Ken-tok*	1370.
文中	*Bun-tin*	1372.
天授	*Ten-du*	1375.
弘和	*Ko-wa*	1380.
元中	*Gen-tin*	1380.
明徳	*Mei-tok the IV.* .	1393.
應永	*O yei*	1394.
正長	*Show-tiyo* . . .	1428.
永享	*Yei-kiyo*	1429.
嘉吉	*Ka-kitsu*	1441.
文安	*Bun-an*	1444.
宝徳	*Ko-tok*	1449.
享徳	*Kiyo-tok*	1452.
康正	*Ko-show*	1455.
長祿	*Chiyo-rok* . . .	1457.
寛正	*Kwan-show* . . .	1460.
文正	*Bun-show* . . .	1466.
應仁	*O-nin*	1467.
文明	*Bun-mei*	1469.
長享	*Tiyo-kiyo* . . .	1487.
延徳	*En-tok*	1489.
明應	*Mei-o*	1492.
文龜	*Bun-ki*	1501.
永正	*Yei-show* . . .	1504.
大永	*Dai-jei*	1521.
享祿	*Kiyo-rok*	1528.

		A.D.
天文	*Di-yei*	1532.
弘治	*Ko-dsi*	1555.
永祿	*Yei-rok*	1558.
元龜	*Gen-ki*	1570.
天正	*Ten-show* . . .	1573.
文祿	*Bun-rok* . . .	1592.
慶長	*Kei-chiyo* . . .	1596.
元和	*Gen-wa*	1615.
寛永	*Kwan-jei* . . .	1624.
正保	*Show-ho* . . .	1644.
慶安	*Kei-an*	1648.
承應	*Show-o*	1652.
明暦	*Mei-reki* . . .	1655.
萬治	*Man-dsi* . . .	1658.
寛文	*Kwan-bun* . . .	1661.
延寶	*Yem-pō*	1673.
天和	*Ten-wa*	1681.
貞享	*Tei-kiyo* . . .	1684.
元祿	*Gen-rok* . . .	1688.
寶永	*Ho-yei*	1704.
正徳	*Show-tok* . . .	1711.
享保	*Kiyo-ho*	1717.
元文	*Gen-bun* . . .	1736.
寛保	*Kwan-pō* . . .	1741.
延享	*Yen-kiyo* . . .	1744.
寛延	*Kwan-yen* . . .	1748.

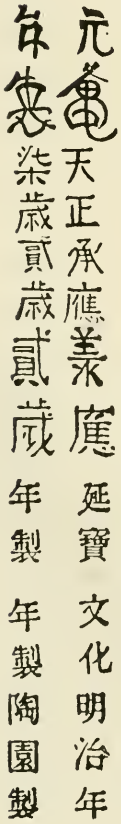


	A.D.
Ho-reki	1751.
Mei-wa	1764.
An-jei	1772.
Ten-mei	1781.
Kwan-sei . . .	1789.
Kiyo-wa . . .	1801.
Bun-kwa . . .	1804.
Bun-sei	1818.
Ten-foo	1830.



	A.D.
Koo-kwa . . .	1844.
Ka-yei . . .	1848.
An-sei . . .	1854.
Man-en . . .	1860.
Bun-kiu . . .	1861.
Gen-dzi . . .	1864.
Kei-oo	1865.
Mei-ji, 1868 to present time.	

EXAMPLES OF DATES.



Gen-ki nen-sei. "Made in the period Gen-ki," A.D. 1570 to 1573. On a bowl painted in colours and gilding, with flowers and panels of figures, &c. Franks Collection.

Ten-show. "Seventh year," corresponding with A.D. 1579.

Show-o "Second year," corresponding with A.D. 1653.

Eul-soui Yang-ing. "Second year of the period Yang-ing," A.D. 1653. This mark (same as the preceding) is given by M. A. Jacquemart, who reads it differently, but arrives at the same date.

Yem-po nen-sei. "Made in the period Yem-po," A.D. 1673 to 1681. On specimens of Nabeshima porcelain, made at Iwayagawa, province of Hizen. Franks Collection. Two circular trays painted with fans, blossoms, &c.

Bun-kua nen-sei. "Made in the period Bun-kua," A.D. 1804 to 1818. On porcelain painted blue, from Hizen, a square vase painted with figures. Franks Collection.

Mei-ji-nen To-yen-sei. "Made by To-yen in the Mei-ji period," 1868 to the present time. On a blue and white porcelain saucer with phœnixes, &c. Franks Collection.

JAPANESE NUMERALS.

		Ordinary.	Pronunciation.
One . . .	1	一	*Itsi.*
Two . . .	2	二	*Ni.*
Three . . .	3	三	*San.*
Four . . .	4	四	*Si.*
Five . . .	5	五	*Go.*
Six . . .	6	六	*Roku.*
Seven . . .	7	七	*Sitsi.*
Eight . . .	8	八	*Fatsi.*
Nine . . .	9	九	*Kew.*
Ten . . .	10	十	*Ziyu.*
Hundred . .	100	百	*Fiyak.*
Thousand .	1000	千	*Sen.*
Ten thousand	10,000	萬	*Man* or *Ban.*
Eleven . .	11	十一	The mark for one is placed below that for ten.
Twenty-one .	21	二十一	To denote twenty, thirty, &c., the marks for the multiples are placed above the symbol for ten.
Fifty-one . .	51	五十一	
Sixty . . .	60	六十	The symbol for six placed above ten.
Two hundred	200	二百	The symbol for two placed above one hundred, and so on.

JAPANESE WARES.

ARRANGED IN TERRITORIES, PROVINCES, AND TOWNS, WITH THE NAMES OF THE PRINCIPAL FABRICS AND POTTERS THEREIN.

Notes.

The Japanese characters denoting the provinces, here given as headings, are copied from a map of the seventeenth century, quoted by Kæmpfer ("History of Japan," Lond. 1727). There may, therefore, be occasional variations in the type from those adopted at the present day, as well as changes in the names of the provinces, the orthography varying according to the phonetic sounds of national interpreters.

The references are principally to the Catalogue of the Japanese Historical Collection of pottery and porcelain exhibited at Philadelphia in 1867, now preserved at the South Kensington Museum, descriptive tablets being affixed with corresponding numbers. These are alluded to as *Jap. Hist. Coll.*

We may here again remark that the Japanese word *Yaki* is a general term, used indifferently to signify pottery or porcelain, and has misled many, by comprehending the word in its latter sense. Hence Dr. Hoffmann, and after him M. A. Jacquemart, formed erroneous opinions as to the origin of porcelain-making at Corea as well as Japan.

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GOKINAI (Territory of the Imperial Revenues).

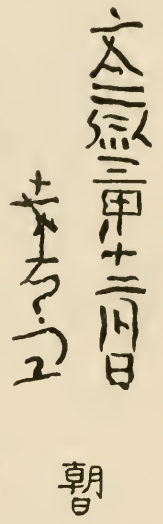
山城 YAMASIRO.

This province is situated in the northern central part of Japan, and is one of those appropriated for the support and maintenance of the Imperial Court.

京都 Kioto or Kiyoto, a principality in the province of Yamasiro, was formerly called Miaco, which in Japanese signifies a city, and was so called by way of pre-eminence, being the residence of the Daïri, or hereditary ecclesiastical Emperor and his court, and on this account reckoned the capital of the whole Empire, but since the removal of the court to Yedo it has been officially called Kioto.

Miaco, which was in Kæmpfer's time called the Imperial City, is thus spoken of by him in his *History of Japan*, 1727:—"Miaco is the great magazine of all Japanese manufactures and commodities, and the chief mercantile town in the Empire. There is scarce a house in this large capital where there is not something made or sold. Here they refine copper, coin money, print books, weave the rich stuffs with gold and silver flowers. The best and scarcest dyes, the most artful carvings, all sorts of musical instruments, pictures, japanned cabinets, all sorts of things wrought in gold or other metals, the finest tempered steel sword-blades and other arms, are made here in the greatest perfection, also the richest dresses, and other things too numerous to be mentioned. In short, there is nothing that can be thought of but what may be found at Miaco, and nothing, though never so neatly wrought, can be imported from abroad, but what some artist or other in this capital will undertake to imitate. Considering this, it is no wonder that the manufactures of

Miaco are become so famous throughout the Empire as to be easily preferred to all others, though perhaps inferior in some particulars, only because they have the name of being made at Miaco," now called Kioto.



Fushimi-Yaki. Fushimi-mura, in the province of Yamasiro, was a town where pottery was made at a remote period. In or about 1620 a man named Koyemon commenced to make human figures with plastic clay, which is continued to the present time as a trade by the people. The figures are made in a clay mould, each part separately, then joined together and painted, but not glazed. In the Japanese Historical Collection, No. 258 is a group of a blind man and a child moulded in whitish clay, made at Fushimi in imitation of the figures produced by Koyemon in 1620 by an artist in 1840. On the back of the figure is the inscription given in the margin. In the same neighbourhood, at a village called Fuka-kusa, unglazed vessels are made for religious festivals.

Asahi-Yaki. This factory was founded 1644–47, and is situated in Uji, province of Yamasiro. The word *Asa-hi* is derived from its colour, and means "the morning light," similar to a famous Corean bowl used for ground tea.

Kobori-masa-uki, a founder of one branch of the tea-ceremony, gave a seal to mark the works.

Tamara-yaki was founded about the same time.

Uji is the centre of tea-cultivation in Japan.

The only example of this ware in the Japanese Historical Collection, No. 213, is a tea-bowl or cup of grey ware with greenish-brown glaze, stamped with a seal at the bottom as in the margin, about the year 1700, made at Uji.

Sai-Kiyo-Yaki (*Kiyoto*), including Ninsei-yaki, Awata-yaki, Kiyomidsu-yaki, Yeiraku-yaki, &c.

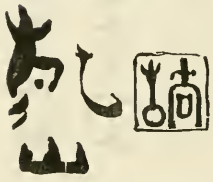
A potter of the family of Monomura named Harima Daiyo, Fuji-wara-no Fuchi-masa, and titled *Ninsei*, who lived about 1644-51, erected kilns in different places—Awata, in the eastern part of the city, where the Awata ware is now made; Woro, in the north part, where he resided; Mizoro; Kinkozan, from which place the renowned maker Kinkozan Sobeye derives his title; Sei-kanji, whence originates the Gogosaka and the Kiyomidsu factories; and Iwakurazan. *Jap. Hist. Coll.*, 261–263.

Since that time other manufactories were established at Narutaki, Yoshita, Takamine, Oshino-koji, Komadsu-tani, &c., which are all discontinued except the two first named.

Narutaki-Yaki. The kiln at Narutaki was erected by the brother of the famous painter Ogata Korin, named Shin-sho, who amused himself by making tea materials after the Ninsei fashion. *Jap. Hist. Coll.*, 269, 270.

The village of Narutaki was situated at the foot of the hill of Atago, to the north-west of the Emperor's palace, a direction known as *Ken;* hence this potter obtained the sobriquet of Shinsho or Shisui Kenzan ("beautiful blue hill to the north-west"). His works are therefore marked *Ken-Zan.*

KEN-ZAN-YAKI. A bowl of drab glazed ware, crackled, painted with snow-covered pines in enamel colours and traces of gilding—imitation of ware by Ogata Shinsho at Awata, east of Kioto. This mark in black ("Made by Ken-Zan") is on the bottom, A.D. 1730. *Jap. Hist. Coll.*, 270.



KEN-ZAN-YAKI. A fire-pan of buff glazed ware, painted with flowers and an inscription, in which is the square mark here given; on the bottom is the other mark, "Made by Ken-Zan at Kiyomidsu in Kioto," A.D. 1750. *Jap. Hist. Coll.*, 271.

The Ninsei wares are of different kinds of fayence or semi-porcelain. They are divided into two branches, Awata ware and Kiyomidsu ware.

There are twelve families which follow the ancient tradition; the most distinguished are Kinkozan-Sobeyei, Tanzan-Seikai, Hozan-Bunzo, Taizan, Yohegei, and Iwakurazan-Kichibeye, who make only a kind of fayence known as Arita ware, except Taizan, who also makes porcelain.

In the beginning of the present century Takahashi-Dohachi, Wage-Kitei, and Midsukoshi-Yasobei commenced to make the *Some-tsuke* or blue painted porcelain like the Arita ware.

There are now eleven porcelain-makers, among whom the most important are Kanzan-Denshichi, Maruga-Sabeye, and Kamuga-Bunpei, and twenty-one fayence-makers, including the well-known Dosen and Kisei. Besides these, thirteen potters make both pottery and porcelain; the most distinguished are Takahashi-Dohachi (second generation), Wage-Kitei (second generation), Kiyomidsu Shichibeye, Kiyomidsu-Rokubeye, Seifu, Yohei, and Zoraku.

RAKU-YAKI. This ware was introduced in the period of Yei-Raku (1550), by a Corean named Ameya, who came to the old capital of Kiyoto. He commenced the work with a clay found at a place called Shiraku, a port of Kiyoto. The famous Taiko-Hideyoshi honoured the manufactory by giving a gold seal on which the character *Raku*, meaning "enjoyment," was engraved; hence its name. Ameya, whose work is very rare and much appreciated, died in 1574, leaving a son called Tanaka-Chojiro, who succeeded him, and his descendants in the eleventh generation still continue the trade.

This "Raku," which is only a common black earthenware with a lead glaze, is made into small vessels, each of which is baked separately. The

principal articles made formerly were the tea-bowls used by the clubs, shaped by hand. It is much esteemed by connoisseurs from being smooth in contact with the mouth and keeping the water hot. Braziers, water-pitchers, and other tea materials were also made. The son of Ameya-Chojiro, who is known as first of the family, used this gold seal to stamp his tea-bowls; but the seal being lost in the time of the second Chojiro, each manufacturer used his own seal. The tenth generation, named Tan-Niu, was honoured with a seal from the Prince of Kii, and used it for marking his own work, while the other seal with the character of *Raku* was impressed in a double circle. The Japanese Historical Collection, now in the South Kensington Museum, includes specimens made by each generation of the family, Nos. 237 to 248. The present maker, Kichizayemon, is the representative of the family. No. 247 was made by a sword connoisseur named Honami-Koidsu, who died in 1637; he was fond of the "Raku" ware and erected a small kiln.

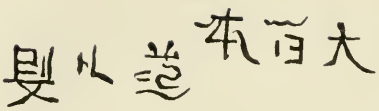
A native of Kioto named Hirai-Ikkan makes a sort of *papier-mache* vessels covered with lacquer. *Jap. Hist. Coll.*, 248.

RAKU-YAKI. These two marks are on a cup of "Raku" ware, coarse, but with a rich black-brown glaze. Stamped at bottom with a seal on each side, the "Raku" and maker's name; the lower part of the stamp defaced. Made at Kioto, A.D. 1840. *Jap. Hist. Coll.*, 246.

RAKU-YAKI. Water-jar, cream-coloured glazed ware embossed with fishes leaping out of waves, gilt. This seal is stamped "Yeiraku" ware, made by the tenth Yeiraku-Zengoro at Kioto, A.D. 1810. *Jap. Hist. Coll.*, 277.

RAKU-YAKI. A brazier of porcelain, painted in red and green with dragons. "Yeiraku" ware, made by the twelfth Yeiraku-Zengoro at Kioto. This seal is stamped; A.D. 1850. *Jap. Hist. Coll.*, 280.

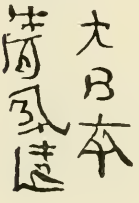
The Yeiraku family in Kioto made formerly earthenware only until the tenth generation. Zengoro-Riyozen first made porcelain in the beginning of the nineteenth century. He successfully imitated the ancient wares of China and Japan, and decorated his wares in red and gold in a very effective manner called Yeiraku-Kinrante. The twelfth Zengoro went to Kutani to instruct the potters in making porcelain and its decoration. The present maker, Kichizayemon, is of the thirteenth generation. It is stated that his grandfather, Zengoro-Yeiraku, obtained from China the iron red or "Bengara" colour which is still used. This splendid colour is most effective, and has usually ornaments in gold laid upon it.



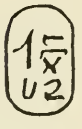
KIYOMIDSU-YAKI. A pair of flower-vases of brown glazed ware, basket-pattern. "Kiyomidsu" ware, made by Dohachi, A.D. 1875. *Jap. Hist. Coll.*, 371.

KIYOMIDSU-YAKI. Cup of common stone-coloured glazed ware, made by Dohachi at Kiyomidsu in Kioto, A.D. 1830. The mark of the maker impressed. *Jap. Hist. Coll.*, 276.

The present Takahashi-Dohachi makes vases, flower-pots, tea and coffee services, both in porcelain and earthenware. At Philadelphia in 1876, among other examples, he exhibited specimens of a process introduced into Japan after the Vienna Exhibition by Mr. K. Notomi, of "reservation of design on the ground by means of a material which gives way in the firing and leaves the ornament clear on the body of the glaze."



KIYOMIDSU-YAKI. A pair of flower-vases of white porcelain embossed with the plum-tree in blossom; marks in blue, painted on the foot "Kiyomidsu" ware; made by *Sei-fu*, A.D. 1875. *Jap. Hist. Coll.*, 370.



NINSEI-YAKI. *Nin-sei* is the name of a potter at Monomura, who in 1644–51 erected kilns at various places near Kioto; his name was given to the ware by his descendants. The mark here given is on an incense-box of drab ware with crackled glaze in form of a swan; seal stamped; A.D. 1690. *Jap. Hist. Coll.*, 263.

Specimens of the Ninsei fabric are frequently seen in pottery stamped with his name, painted in colours and gilding, old ware of the seventeenth century, mythological figures, and gobular boxes representing balls of coloured silk or string. His tea-bowls have usually a triangular nick cut out of the foot rim, like the old Kioto and Corean vessels.

NINSEI-YAKI. Ninsei made buff ware decorated with gold chrysanthemums and other flowers, plants, and geometrical patterns. There are several fine examples in the Japanese Historical Collection, all of the seventeenth century, Nos. 592–594.

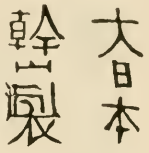
NINSEI-YAKI. A cake-box of white ware with crackled glaze, serrated wings and painted and gilt decoration. The cover is pierced and the inside of the body gilt. The Japanese name for this form is "Hoshi," meaning "Precious Ball," made by Monomura-Ninsei at Kioto, A.D. 1690. *Jap. Hist. Coll.*, 262.

KANZAN-YAKI. Kanzan-Denshichi, Kioto, porcelain-maker; he is

celebrated for his decoration in gold and bronze on red ground, imitation damascene-work in gold and silver and iron, beautifully executed in flowers and ornaments, which appear as if inlaid in a style called "Zogan," originated by himself; he also copies the Yeiraku ware, and coats some of his porcelain with *cloisonné* enamel. This family have a kiln at Kiyomidsu, near Kioto.

KAN-ZAN-YAKI. A teapot of porcelain, painted to imitate iron, with thickly laid gold decoration of storks and blossoming trees; made by Kanzan of Kioto. Gold mark under on brown, A.D. 1860–70. *Jap. Hist. Coll.*, 589.

Note.—This mark differs from those here given as that of Kanzan, but it is so stated in the Catalogue.



KAN-ZAN-YAKI. *Dai Nipon Kanzan-sei* (the mark of Kanzan-Denshichi of Kiyomidsu), in blue under a porcelain bowl coated with *cloisonné* enamel, yellow figured ground, with compartments of flowers.

TANZAN SEIKAI of Kioto makes porcelain and earthenware like the "Awata," using bright colours; but attempting to introduce European tints, they lack the harmony of native art.

SHIMIDZU ROKUBEI of Kioto is a manufacturer of vases, bowls, and tea-ware, &c., with bright colours on brilliant white ground.

SHIMIDZU KAMESHICHI of Kioto is a maker of "Awata" ware, toilet and tea services.

NASHIMIDZU ZOROKU of Kioto is a maker of porcelain painted in blue under the glaze, for which colour the Kioto manufacturers are celebrated; also celadon wares.

AWATA-YAKI. Awata is a district of Kioto, where fayence only is still made in large quantities, in imitation of the old Satsuma ware, to which, as a rule, it is much inferior, both in the quality of the paste and in the decoration, and very fragile from being so slightly baked. A great deal of this ware is sent to Tokio to be decorated, where a school of art has recently been established. In the Japanese selection at the Alexandra Palace, Muswell Hill, a large assortment of Kioto-Awata fayence was included at very moderate prices, but the market has been lately inundated with inferior specimens to meet the commercial demands of foreigners, consequently the artistic merit is much deteriorated from the really beautiful specimens sent over to the International Exhibitions of Paris, Vienna, and Philadelphia.

It is usual in Japan to place the name of the principality or province before that of the town or district; hence we find Kioto-Awata, Hizen-Arita, Kanga-Kutani.

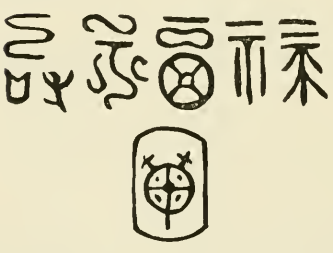
AWATA-YAKI. The mark of *Tai-zan*, the principal potter here, whose imitations of the Satsuma ware are exported to a great extent at very low prices; but there are some very fine specimens in the Collections of Mr. J. L. Bowes and others, quoted below.

The Taizan family were of Mizoro near Kioto, and one of them, Taizan Yohoyei, recently removed thence to the neighbouring factory of Awata. He also coats his ware occasionally with *cloisonné* enamel.

AWATA-YAKI. This mark is on a large earthenware hibatchi or vessel for heating liquids, with geometrical borders and floral designs, with the kiku or chrysanthemum crest; the mark is impressed. The name of place, *Itsi-gaya*, at top; the lower half is the seal of the potter Tai-zan. In the possession of W. J. Audsley, Esq.

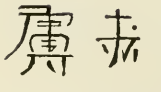
AWATA-YAKI. Stamped on a hibatchi of fine workmanship, painted with flowers and the two crests of the Tenno, Kiku and Kiri; the maker's name, Tai-zan, impressed. In the possession of G. A. Audsley, Esq.

AWATA-YAKI. The mark of Den-ko, a potter, impressed on a tall bottle with fan-shaped medallions, filled in with landscapes. In the possession of J. Franks, Esq.



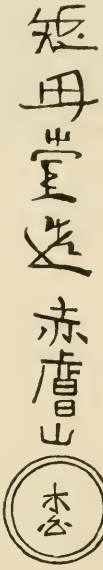
AWATA-YAKI. A yellow-glazed earthenware plate, crackled, with a raised spur inside and five Chinese characters impressed in the angles, signifying the five blessings, *show*, *keih*, *fuh*, *che*, and *luh*, "long life, riches, health, the love of virtue, and a natural death." Made at Awata in Kioto, early nineteenth century. Mark under impressed. *Jap. Hist. Coll.*, 584.

YAMATO OR AMATO (PROVINCE).



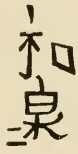
AGAHADA-YAKI. The kiln is situated at Koriyama, county of Soi-Shimo, province of Yamato, founded about 1644–48. Formerly only tea materials were made, but it is now considerably developed, and the ware is decorated with exquisitely modelled objects. It was customary to engrave on the early pieces the characters in the margin. Those pieces with the second mark are more recent, and were mostly made according to the order of the prince of the place.

AGAHADA-YAKI. (*Aga-hada*, "Raw flesh.") Examples —A brazier of buff ware with white crackled glaze resting on three feet, a seal stamp impressed on the bottom, a specimen of the "Agahada" ware made in the county of Soishimo at Koriyama, A.D. 1840, *Jap. Hist. Coll.*, 231; and an incense-box of buff ware in form of a pot-bellied dwarf, glazed brown drapery; the same ware made also at Koriyama, 1840. *Jap. Hist. Coll.*, 232.



AGAHADA-YAKI. Made at Koriyama in the county of Soishimo, founded in the seventeenth century, province of Yamato. A koro or brazier on three feet with thick crackled glaze of red and white mottled wares, made by *Tan-satsu-do;* the name painted on one of the feet. *Jap. Hist. Coll.*, 604.

AGAHADA-YAMA. On a stoneware tea-bowl with olive-brown glaze, impressed inside with figures and trees, marked with the name of the fabric; followed by a circular seal, *Boku-haku*, the maker at Koriyama. The ware is stated to resemble that of *Hagi*, but composed of a different clay. Franks Collection.



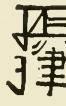
IDSUMI (PROVINCE).

MINATO-YAKI. This factory is situated near the town of Sagai, province of Idsumi, of remote origin. "It is said that Giyogi or Giyoki, the inventor of the potter's wheel, commenced making pottery here in the eighth century." Since then a great change and development has taken place, and the condition of the kiln has assumed quite a different feature. The articles made about 1570 were a kind of biscuit, very brittle. A specimen, No. 233 Japanese Historical Collection, is of stone-coloured ware lightly glazed, ornamented with hatched lines and leaves applied in white slip; it is an ash-bowl, used at tea-parties of about 1770.

GENSAI-YAKI. There was another kind, called Gensai-yaki, similar to the Minato-yaki founded by Hachita-Gensai about 1570, who made the fire-vessels (*koro*) for the tea-clubs. There were many other kilns formerly, but none are now visible.

Giyoki-Yaki. A grey bottle in form of a pilgrim's flask, with hooked handles, and with plaited bamboo arrangement for suspension. For use at religious festivals, and of the kind of ware called "Giyoki," from the name of the person who is said to have introduced the potter's wheel into Japan in the eighth century, A.D. 730. Height $8\frac{3}{4}$, diameter $7\frac{7}{8}$ in. *Jap. Hist. Coll.*, 161–177.

Minato-Yaki. A teapot and a nautilus cup, the former in form of a tortoise, the tail forming a handle and the head a spout, of glazed pottery, bears this seal, which reads *Senshui*, the province called also Idsumi; *Sagai*, the name of the place; *moto*, original; *Minato-yaki*, Minato ware; *Kichi-yemon*, the maker's name. Franks Collection.



SETSOU or SIDZU (Province).

Osaka, which has been termed the Venice of Japan, is in the central portion of Japan, in the province of Setsou, adjacent to Yamasiro, and is the centre of trade in Japan. Hiogo is the shipping-port of Osaka, lying about thirty miles distant on the banks of a river, both being now open to foreign trade. The ancient name of Osaka was "Naniwa." A teapot of trefoil shape of grey stoneware with ornaments in white slip has at the back an inscription, "Nani-wa cha-mise Matsu-no-o." "The Matsu-no-o (Old Fir-tree) Tea-house at Naniwa." Franks Collection. Osaka is celebrated for its beautiful eggshell porcelain and other descriptions of china; the former is made extensively; hence porcelain is frequently called *Monosaki*, literally *saki products*, or things made at Osaka. The mountain of Fusiyama, venerated by the Japanese, is seen from Osaka as well as from Yedo, and is frequently represented on their ware.* Sunsets, birds, trees, &c., are lightly sketched on it, and touches of a beautiful cobalt blue show above all other colours. Those delicate cups, covered with minutely plated wicker, and sometimes with lacquer, are from Osaka.

Sir Rutherford Alcock, when visiting the shops at Osaka, having in view the purchase of objects for the International Exhibition (1862), says, "Of bronzes I saw little to compare with the choice there is in Yedo and at Yokohama, where foreigners create a large demand. In a lacquer-ware shop we found only a very indifferent show, and the prices were altogether fabulous. We were more fortunate in our search after pottery and porcelain, and priced and appropriated a perfect wealth of 'Palissy' pottery with raised fishes and fruit. Certainly this was the only harvest

* Kæmpfer describes it as "mons excelsus et singularis," which in beauty perhaps has not its equal, for which poets cannot find words, nor painters skill or colours sufficient to represent the mountain as the Japanese think it deserves.

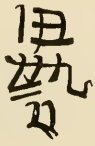
I was enabled to secure; many of the objects were unique in kind, and nothing like them could be found in Yedo or Nagasaki. Some very perfect eggshell was also picked up here, remarkably fine and surprisingly cheap."

Osaka as well as Kioto, being both in the vicinity of royal palaces, were the chief places of manufacture for the choicest examples of all descriptions of art-work, including porcelain, lacquer, enamels, bronzes, embroidery, &c., being made for the use of the emperors and princes.

At Sanda in this province a kiln was erected in 1690 on the Arita system by the Prince of Setsou, to imitate the Chinese celadon, in which it was successful.

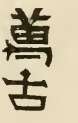
Raku-Yaki. A figure of fine ware, painted and glazed, representing Fukoroji seated on the ground holding a fan in his left hand, was made by Kissu-ko, of the city of Osaka, A.D. 1860. His work is finer and more delicate than other Raku ware, but is not favoured by the tea-clubs so much as commoner ware. *Jap. Hist. Coll.*, 256.

TOKAIDO (Territory).

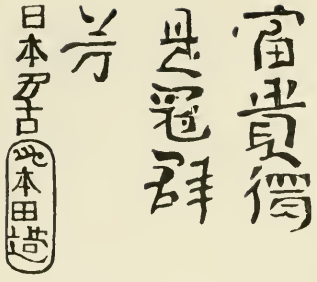


ISÉ or ISYÉ (Province).

Isé-Yaki. There are in the Japanese Historical Collection a porcelain plate and tea-bowl, fluted and painted with blue designs, made by Gorodayu Shonsui, in the province of Isé, *circa* 1580. Seal mark stamped, signifying *Fou-kou*, "Happiness." *Jap. Hist. Coll.*, 324.



Isé-Banko-Yaki. This pottery was founded about thirty years since by a potter named Yu-u-sedsu, who afterwards assumed the name of Banko; a native of the village of Obuge, near Kuwana, he was still living in 1876, but too old to produce any more ware. This particular kind of stoneware was originally unglazed, or but very rarely glazed. The material used for the greater part of this ware is a brown clay, of such toughness that the pots and other small articles can be made extremely light and thin. It is decorated with paintings done in opaque enamels. White biscuit is also made in the same place of a very pure clay, and in later years a kind of marbled ware has been produced by mingling the white and brown clay. The smaller articles are made upon wooden moulds, by stamping, in all sorts of fanciful shapes. 1840 to 1875. *Jap. Hist. Coll.*, 318–322.



Isé-Banko-Yaki. Red biscuit ware, with two handles and four feet, round the neck dragons in relief in white, on one side enamelled flowers, on the other an inscription cut through the red glaze. On the bottom the stamp impressed. "Ise Banko" ware, made in the province of Isé. A.D. 1875. *Jap. Hist. Coll.*, 322.

Isé-Banko-Yaki. A set of earthenware plates with Japanese deities holding emblems, thickly enamelled in colours on grey ground, stamped. Lazenby & Liberty.

Isé-Banko-Yaki. A teapot and cover of biscuit ware, with pale green crackled glaze, painted with flowers in enamel. "Ise Banko" ware, made in the province of Isé. This mark is impressed on the side, the space not being enamelled. A.D. 1875. *Jap. Hist. Coll.*, 320.

Kuwana-Yaki. M. Nakayama of Kuwana, in this province, is a maker of Banko ware; a dish with crayfish, crabs, &c., cleverly modelled. *Jap. Hist. Coll.*

Yokka-ichi-Yaki. A porcelain cup or small bowl, cream colour, painted and gilt inside and out, with groups of figures; made at Yokka-ichi in the province of Isé in 1780. *Jap. Hist. Coll.*

Mokume-Yaki. Shitomi-Sohei, a potter of Yokka-ichi, makes porcelain, earthen and stone ware, the last called "Banko-yaki," after the inventor—pieces of various colours potted by hand, not thrown or moulded; also vases and other specimens, in which two or more coloured clays are blended together throughout the body, producing a singular mottled or marbled effect, called "Mokume" ware; in some pieces white porcelain clay is inserted by perforation of the body, inscriptions being thus inlaid so as to show through the entire thickness of the vessel; tea wares of extreme thinness, the handles being made movable on a pivot; the enamel colours on white slip are stated to be a peculiarity of this factory.

Banko-Yaki. Y-Mori of Yokka-ichi makes earthenware dishes cleverly decorated with flowers. He is the successor to the inventor of Banko-yaki, who was his ancestor, and whose name he continues; he was the master of Shitomei Sohei.

OWARI (Province).

Sedo-Yaki. This ware is made at Sedo in the province of Owari; its origin is unknown. It is, however, stated that in the period of Yengi (A.D. 927) a sort of pottery was offered to the Emperor, but none is preserved. Great progress was made by Kado Shirozayemon, who went to China in 1223 and studied there for five years; on his return he went to Hizen, and thence to Yamasiro, and attempted to make porcelain; also at Owari and Mino, but did not succeed. Having found suitable clay at Sedo, he erected a kiln called Heishi-kama. The articles made from the clay he brought from China is called by the tea-clubs *Karamono*, "China clay," while that from Sedo clay is called *Ko-sedo*, "Old Sedo." These are not real porcelain, but a kind of stoneware called by the Japanese *Shaki*. His works are scarce and valuable. Kado-Shirozayemon was abbreviated to "Toshiro," and his descendants retained this name to the fourth generation.

In 1801 a potter named Kado-Tamikichi went to Arita in Hizen to study porcelain-making, and returned after five years to Sedo in Owari, where he succeeded in making *Sometsuke*, or porcelain decorated in blue under the glaze, which has kept on improving up to the present day. The best makers at the present day are Kawamoto-Hansuki and Masu-kichi, the latter especially in producing large pieces in plates and table-tops from five to ten feet in diameter, and lofty vases. *Jap. Hist. Coll.*, 169–174.

Ki-sedo-Yaki. Coarse brown stoneware, buff glazed, made in imitation of ancient pieces of the fifteenth century, called "Ki-sedo" (yellow Sedo), which continued to be made in 1770 of various forms. Flower-vases, cups, and figures of the seventeenth century of the "Ki-sedo" ware are in the Japanese Collection; a cup (mended) is described as a specimen of "Ki-sedo" ware made at Sedo in 1770 in imitation of the productions of that fabrique in the fifteenth century. *Jap. Hist. Coll.*, 175.

Ki-sedo-Yaki, so called from the yellow glaze, was first made about 1467–86 by Hakuan, of which only six pieces are known. There are some of a later period in the Japanese Historical Collection of the dates 1670, 1770, and 1800 (Nos. 175–177), decorated with the *prunus* or plum-blossom, chrysanthemum, and grass; these are much appreciated by the tea-clubs.

Ki-sedo-Yaki. At Sedo in the thirteenth century brown stoneware partly glazed was made by some potters of the name of Toshiro. A specimen in the Japanese Collection of a tea-jar with four loop handles

was made by the *third* Toshiro in 1310 in imitation of the productions of the *first*. Height 10 inches. *Jap. Hist. Coll.*, 169.

Shino-Yaki is made at Shinoyama in the province of Owari, of brown stoneware with a white crackle glazed, generally powdered over with gold. There are two teacups, A.D. 1570, in the *Jap. Hist. Coll.*, 178.

Kuro-Yaki. This pottery was made by Hirasawa-Kuro, a native of Sedo, about A.D. 1780. He was skilled in imitating ancient pottery. A flower-vase of red ware with mottled brown glaze, boat-shaped, is numbered 182 in the *Jap. Hist. Coll.*

Gen-min-Yaki. Gen-min was a Corean who settled at Sedo about A.D. 1590. This pottery is painted roughly with a cobaltic material under the glaze, now very scarce. *Jap. Hist. Coll.*, 179.

Gen-min-Yaki. An earthenware tea-bowl with greenish ornament and drab crackled glaze, made by the Corean Gen-min, A.D. 1590. *Jap. Hist. Coll.*, 179.

Oribe-Yaki. This ware is made at a factory in Owari founded about the beginning of the seventeenth century; it is a coarse ware with various coloured glazes; the most valuable are painted with the plum-blossom and latticed bars, which is the crest of the Shogun, Furuta-Oribe-nosho; tea materials and other inferior articles are still made here. A pair of plates of A.D. 1670 are in the *Jap. Hist. Coll.*, 180.

Inu-yama-Yaki. This factory is situated at Inaki-mura, county of Niwa, province of Owari, but its origin is unknown. In 1810 an imitation of Chinese porcelain called *Agaye*, signifying "Red" ware, decorated with red ochre and cobalt, was made there. The trade is still flourishing, both in pottery and porcelain.

Inu-yama-Yaki. A porcelain bowl, pentagonal, rudely painted with red and green flowers of "Inu-yama" ware, made at Inaki-mura in this province, in imitation of old Nankin ware, in 1860. This mark in red underneath. *Jap. Hist. Coll.*, 183.

Horaku-Yaki. The factory was erected on the Raku system in 1820 by Toyosuke, and is situated near the town of Nagoya, in the province of Owari. Latterly a ware covered with lacquer-painting came into favour, called "Toyosuke" ware; it is not used by the tea-clubs, but for domestic purposes and dinner services.

Ho-Raku, the name of a fabric ("Profuse enjoyment"), stamped in a circle on a round box and cover, of crackled pottery coated with black and green lacquer, ornamented in red and gold, a medallion in the centre of two chrysanthemums and panels enclosing fish. Mark stamped in the seal character. Franks Collection.

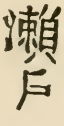
Goraku-Yaki. *Go-raku yen-sei.* "Made at the Goraku (Deferred Pleasure) House," stamped with characters in relief on a rough red bowl with semi-transparent glaze, sometimes attributed to Agahada. The name of the house is taken from the Chinese classics. Franks Collection.

Goraku-Yaki. On a specimen of the Raku ware, a cylinder vase with a dragon in relief, on brown stoneware, probably by Sei-ni, at Nagoya in Owari. H. Doulton, Esq.

Ruri-Yaki. There are in the Japanese Historical Collection some vessels in porcelain, of fine quality, called "Ruri" ware, but the name of the province is not stated; it is probably made at Sedo. No. 595 is a Ruri ware cup and cover of deep blue glazed porcelain, with a dragon in gold, and another thus described:—"One of the special distinctions noticeable in the Ruri ware is the brilliant deep blue enamel glaze, on which white spaces are sometimes left of flowers, &c., in low relief, cherries, and fruits."

Ruri-Yaki. A bowl for washing glasses, "Haisen" porcelain, cylindrical form, with raised bamboo leaves and white Japanese characters on deep blue enamel ground; the inside is painted with flowers in blue. The inscription in the Hirokana character or running hand is *Aki-kaze-shi-yu-chiri*, meaning "The autumn winds brown the leaves of the bamboo, and appear to cover them with the dust they raise." A specimen of Ruri ware. *Jap. Hist. Coll.*, 607.

Owari (second only to Hizen) is the province where the most important manufactories of porcelain are carried on; one of the principal manufactories being probably at Okasaki, noted for its fine white porcelain.

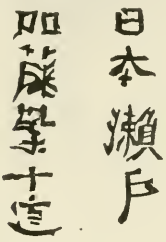


Hepburn says, "At Sedo, a town in Owari, much porcelain is made. *Sedo-mono* signifies crockery generally, being derived from *Sedo*, the name of the place, and *mono*, articles or things." It was noted for its fine blue and white porcelain (*Sometsuke*). Large and massive porcelain greenhouse pots and vases for exotic trees and plants are made in Owari, with fine cobalt blue deep borders and flowers, which being under the glaze, is impervious to the effects of the atmosphere.

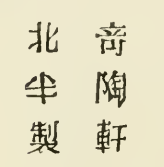
Eggshell porcelain is produced in great perfection at Okasaki in this province, as well as the exquisite vases and plateaux with *cloisonné* enamel ornamentation on the porcelain body, some in coloured lacs, others in pastes like enamelled metal.

Sedo-Suke-Yaki. This porcelain was first made by a native of Owari, who, about 1764–80, went to Yokkaichi in Isé. A teacup in the

Japanese Historical Collection, No. 181, is painted and gilt inside and out with figures and bands of ornament. The art has been promoted and developed by Tamikichi, who studied at Hizen.

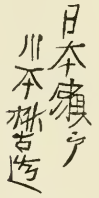


Sometsuke-Yaki. Plate of porcelain painted with blue flowers, known as "Sometsuke" ware, was made at Sedo early in the nineteenth century; mark in blue. *Jap. Hist. Coll.*, 582.

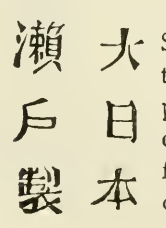


Kito-Sedo-Yaki. *Ki-to-ken Hoku-han-sei.* "Made by Hokuhan at the Kito (Curious Pottery) House." On a blue and white porcelain dish, with river scene and gentleman and lady in a boat, with verses above and inside. Franks Collection.

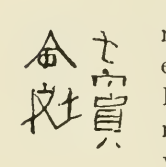
Sedo-Yaki. Kawamoto Masukichi of Nagoya, province of Owari, at the Philadelphia Exhibition was commended for a most important collection of decorative porcelain, some of which were in the highest degree remarkable for skill in potting, also for excellent decoration. It reads,



Nipon-Sedo-Kawamoto-Masukichi-tzo, "Made by Kawamoto Masukichi of Sedo in Japan." A porcelain table, the stem and foot in one piece, the top in another, 2 ft. 6 in. diameter, 2 ft. 4 in. high, is painted with fishes and waves in a rich blue, the decoration designed by M. Notomi. It is now in the South Kensington Museum. Cost £33. *Jap. Hist. Coll.*, 173. There were several important pieces at the Philadelphia Exhibition, notably a table-top 6 feet in diameter and some vases 6 feet high, grand examples of the potter's art, designed by the same artist in the conventional style of Japan.

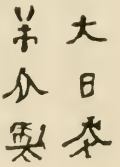


Sedo-Yaki. Reading, *Dai Nipon Sedo sei*, "Made at Sedo in Great Japan." On a porcelain bowl covered externally with *cloisonné* enamel; on the inside is a landscape painted in blue and gold and coloured pendants, the outside consists of three medallions, one of which represents the famous volcanic mountain Fusiyama and diapers on turquoise ground. Franks Collection.



Nagoya-Yaki. Shippo Kuwaisha of Nagoya in Owari makes porcelain coated with *cloisonné* enamel, with rich effect and harmonious combination. In the Philadelphia Exhibition of 1876 he was commended for successfully manufacturing some ingenious designs skilfully carried out with good effect.

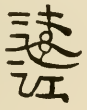
In some of this Nagoya work silver cloisons are also employed, and inlaid portions of the same metal. One vase, ornamented with marine animals, as the octopus, prawn, &c., is mentioned as a most remarkable specimen of skill in carrying out a difficult design in this not very tractable material by Shippo Kuwaisha. Hansuke of Sedo at the Philadelphia Exhibition, 1876, was commended for his decorative porcelain, for good potting, and delicate decoration.



Sedo-Suke-Yaki. *Dai Nipon Hansuke sei.* "Made by Hansuke of Great Japan." On a pair of porcelain cups coated with *cloisonné* enamel in medallions and diapers on a lilac ground. A.D. 1876. Franks Collection.

Mida-Yaki. A porcelain kiln was erected at Mida-mura by the Prince of Setsu about 1690, for the purpose especially of imitating the Chinese celadon, which is much admired, and had a considerable sale, but the works have lately declined.

Mida-Yaki. In the Japanese Historical Collection there is a brazier of celadon porcelain in form of a cock, made in 1710 (No. 363), and an open-work cage, also of celadon porcelain, resting on a tripod vase, made in 1767 (No. 364). Both these examples are called "Mida" ware, but the name of the province is not given.



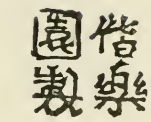
TOTOMI or TOOTOMI (Province).

Shitoro-Yaki. This ware was first made about 1644–47 in a village called Shitoro-mura, in the province of Totomi, where the manufacture of tea materials, &c., is still continued.

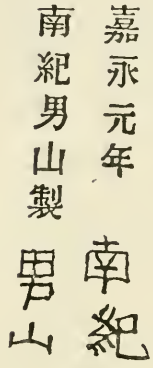
Shitoro-Yaki. In the Japanese Historical Collection is a koro or brazier of red ware, glazed, in form of an elephant, made at Shitoro-mura, in the province of Totomi, A.D. 1760. *Jap. Hist. Coll.*, 210.

KII or KAYEI (Province).

Kishiu-Yaki. This factory is situated at Wagayama, province of Kii, and is stated to have been founded 200 years ago. Since the before named Yeiraku-Zengoro went there by order of the Prince of Kii for the purpose of promoting the art, great progress has taken place. In the Japanese Historical Collection is a porcelain vase, 15⅜ inches high, with



impressed ornament, the interspaces coloured purple, the whole covered with a crackled glaze; a specimen of "Kishiu" ware, made at Waga-yama in this province, A.D. 1800; it bears this mark, *Kai-raku yen-sei*, "Made at the Kairaku (Mingled Enjoyment) House." The mark stamped. *Jap. Hist. Coll.*, 289.

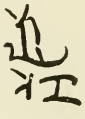


Kishiu-Yaki. *Ka-yei guan nen Nan-ki Otoko-yama sei.* "Made at Otoko-yama in southern Kii, in the first year of Ka-yei," corresponding with A.D. 1848. On Japanese porcelain, with designs outlined in relief, slightly crackled, dark violet ground and floral pattern. It is called "Kishiu" ware. Franks Collection.

Kishiu-Yaki. A mark reading *Nanki Otoko-yama*, on some small basins, turquoise glaze outside, white within, of Kishiu porcelain; made at Otoko-yama in Southern Kii. Messrs. Lazenby & Liberty.

Sanrakuyen-Yaki. A dish with a cover, "Tatamono," of Kishiu porcelain, of flattened spherical form, with moulded flower ornament, one of the forms of *Cheou*, "Long life," glazed turquoise and purple. A specimen of *San-raku-yen* ("Three enjoyments") ware of the nineteenth century. *Jap. Hist. Coll.*, 586.

TOSANDO (Territory).



OOMI (Province).

Shigaraki-Yaki is made at Nagano-mura in Shigaraki, county of Koya, in the province of Oomi; origin unknown, but supposed to be the beginning of the fourteenth century. The old ware, *Ko-Shigaraki*, of the fifteenth century, are Nos. 202, 203, *Jap. Hist. Coll.* In the beginning of the sixteenth century the ceremony of the tea-clubs flourished, and a renowned tea-drinker called *Sho-ou* encouraged the making of tea-vases and flower-vases simply for the tea-clubs: these were called *Shou-ou Shigaraki*. It is a stoneware, very hard and glazed, with enamel of a deep yellowish-red colour. It was favoured by these clubs from its resemblance to the Corean. Some of this ware has beautifully modelled objects in relief, fishes in all attitudes, tortoises, frogs, and water-plants, faithfully

copied from nature, full of life and vigour, in natural colours. A very fine example is in Messrs. Lazenby & Liberty's Collection.

The ware made between 1610 and 1650 is called *Sotan Shigaraki*, from the name of one of the tea-clubs, *Jap. Hist. Coll.*, 204, made of white clay and fairly glazed; and the tea-ceremony being then at its height, the factory was started to supply the utensils. Subsequently a ware called *Getaha* was produced, the name being impressed on the bottom of the ware—"a mark like the teeth of a wooden clog" (wheel?). In 1828 the Taikun of Tokugawa ordered a teapot called *Koshishiro-tsuke-mimi*, since which they have become celebrated for preserving the flavour of the tea. In the vicinity are eight villages, the most prominent being Kamiyama, with Teshi, for inferior wares.

Same-Yaki. Some specimens of Shigaraki ware have a rough surface, with drops of glaze to imitate shark's skin, whence it is called *Same-Yaki*, or shark's-skin ware.

Shigaraki-Yaki. A jar for keeping rice-seed to be steeped in water, of grey stoneware, with mottled brown glaze, and an incense-burner of light red ware, beehive shape, are described as "Shigaraki" ware, made in this province, A.D. 1420 (No. 203). Other specimens of the same ware date about 1660 and 1800. *Jap. Hist. Coll.*, 601.

Iga-Yaki. Two other specimens of coarse earthenware, glazed, are called "Iga" ware, made in the province of Oomi in A.D. 1650. This factory, adjoining Shigaraki, was founded about the same time and for a similar purpose. Two examples of the seventeenth century are in the Japanese Historical Collection, Nos. 205 and 207.

Iga-Yaki. A penholder, "*Fude-tate.*" A cylindrical earthenware vase, thickly enamelled with a floral design in blue and other colours. Specimen of "Iga" ware made at *Kimpozan*, a famous mountain in the province of Oomi. Stamped mark at the bottom. Height $5\frac{1}{4}$ inches. South Kensington Museum, 605–677.

Zeze-Yaki. This is produced at Zeze, near the Lake of Oomi, founded about 1644–47 to make on an extensive scale tea-vessels of a sort of stoneware glazed. Two jars, for ground tea, with ivory lids, are exhibited in the Japanese Historical Collection. Incense-boxes and flower-vases are in the same collection, dating from 1650.

It is a red stoneware, partially coated with a dark-brown glaze and a yellow streak.

武蔵 MOUSASI (Province).

東京 Tokio (Yedo) is on the east coast of Niphon, and Yokohama, its shipping port, is about sixteen miles distant. Yedo was formerly the residence of the Shogun, or, as he was subsequently called, the Tycoon, the temporal Emperor of Japan; but since the revolution and downfall of the Tycoon it has become the seat of Government and residence of the Mikado, and it may therefore now be called the capital of Japan. Tokio is a suburb of Yedo, where the principal commerce is carried on, and is a great mart for all Japanese produce. The collection of Japanese art at the Alexandra Palace was selected and consigned to England from a large depôt called *Kiriu-Kosho Kuwaisha*, "The First Japanese Manufactory and Trading Company at Tokio," and there is now established a school of art styled "The Association of Painters of Porcelain at Tokio." We see by the invoice that a great portion of the pottery, porcelain, and other wares from the manufacturing districts were sent there to be decorated.

The shops at Yokohama being so much frequented by foreigners, are plentifully stored with all sorts of porcelain, lacquer-work, enamels, bronzes, embroideries, &c., at moderate prices, and are eagerly purchased by those who cannot detect the difference between the showy, coarse work and the fine, highly finished rarities. These inferior articles are exposed on the lower floor, and can be reproduced in any quantity to meet the demand. The choicest are kept in the upper rooms in lac and inlaid cabinets. The oldest examples are, as a rule, much superior in point of excellence; they are highly prized, and even sought for by the wealthy natives themselves. The prices asked for them would frighten any but an experienced collector; they are not in common demand and cannot be multiplied. Lately many fine examples, which had remained as heirlooms in the possession of the Daïmios, have been sent to the shops at Yokohama for sale.

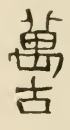
Sheba-Yaki. A factory near Tokio produces the elegant eggshell cups decorated in gold and colours, sometimes enveloped in minute wicker-work, which are known as *Sheba-yaki*. The manufacture of eggshell porcelain is said to be only recently introduced into Japan. A set of Saki cups, in the Franks Collection, of eggshell porcelain, painted and gilt, with busts of Japanese ladies, has on each the artist's signature, *Shogetsu-ro-jin*, "The Old Man Shogetsu," and a seal signifying "seventy-two years old," of Sheba ware, made at Tokio, No. 1118.

Another eggshell, set with landscapes, artist's name, *Getsu-ho*, and three others with the name *Shun-zan*.

Yedo-Banko-Yaki. About the year 1680 a man named Banko Kichibeye established a kiln at the village of Kemumemura, on the boundaries of Tokio, which was considered a branch of the Kutani, in the province of Kaga. The articles from the kiln, the character and ornamentation of which resemble in some degree the Satsuma ware, are now known as *Yedo Banko*. *Jap. Hist. Coll.*, No. 315 of 1690, and No. 316 of 1759. This establishment is discontinued, and the articles known as "Bamboo" ware are made at Kuwana, Yokkaichi, or their surrounding districts, in the province of Isé.

Yedo-Banko-Yaki. A stoneware water-jar, thick and heavy, with polychrome decoration of landscapes, dragons, flowers, and various diapers. A specimen of the "Yedo Banko" ware, made by Banko Kichibeye at Kemumemura, A.D. 1690. Height, 12 in. *Jap. Hist. Coll.*

Yedo-Banko-Yaki. A stoneware vase, crackled glaze, painted in red with buildings, round the neck a band of spikes. This mark imprinted on the bottom. "Yedo Banko" ware, made at Kemumemura, A.D. 1750. *Jap. Hist. Coll.*, 316.



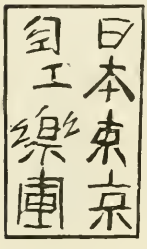
Yedo-Banko-Yaki. A fan-shaped dish of stoneware, crackled glaze, painted with a coast scene of colours, some being enamel. This first mark impressed on the bottom; made at Kemumemura, A.D. 1750. The lower mark is in front in the diapered border, and may refer to the name of the harbour. *Jap. Hist. Coll.*, 317.

Imado-Yaki. In the northern part of Tokio, called Imado-machi, are numerous kilns for making an inferior pottery for domestic vessels, tiles, &c. A mottled ware of black and white clay, and a kind of fayence with a glaze like the Raku ware, was made here a few years ago.

No. 259 is a brazier of black glazed earthenware, the bottom engraved with a seal, carried by a red silk sling; made at Imado in the northern district of Tokio, 1840. *Jap. Hist. Coll.*

Raku-Yaki. In the Middle Ages a lacquerer in Kioto named Haridsu made a splendid lacquer encrusted with flowers and insects on the Raku ware, made by himself. This art of modelling was followed by a native of Kiyoto named Miura-Kenya, who went to Tokio about twenty years since, and still retains the Raku factory in Asakusa in the north of Tokio. A bowl of thick brown ware, partly covered with a rich green glaze, the rest of the surface filled with flowers, which have the appearance of being inlaid. His works are close imitations of Nature. The traditions of Haridsu have been followed by Benshi and Kenzan of Kioto. *Jap. Hist. Coll.*, 251.

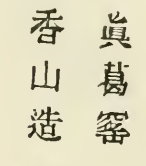
Raku-Yaki. On the bank of the river Sumida-kawa in Tokio lives a potter named Kozawa Benshi, who was much interested in making the Raku ware. In later years he modelled figures in terra-cotta from designs in children's picture-books, with the help only of the spatula and knife; thus he resuscitated the art practised by Miura-Kenya, who is still living at a very advanced age. In the Philadelphia Exhibition of 1876 his terra-cottas were commended for great force of expression and singular skill in conveying the meaning of the groups of figures. A tray of red and black lacquer, inlaid with small earthenware shells and a young crab; made by Kozawa Benshi in Tokio, A.D. 1850. *Jap. Hist. Coll.*, 252.



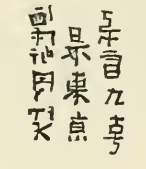
Raku-Yaki. Kozawa-Benshi excelled in portraying expression in the human countenance and illustrating legendary subjects in fine white ware, partly coloured and glazed. No. 253 is a man seated holding a fan; No. 254 represents the devil disguised as a grandmother, seated on the ground, with an expression of terror in her countenance; one of the disguises he assumed (according to the legend) in his search to recover his lost arm. No. 255 is a small box of punctured ornament containing an object resembling a human arm, probably that he was in quest of. All these bear the seal of Kozawa Benshi, A.D. 1875. *Jap. Hist. Coll.*

To the same potter we may attribute a box containing a collection of imitation shells in enamelled ware, remarkable for truthfulness to Nature and skill in colouring, in the possession of Mr. D. R. Holt of Liverpool. In the Philadelphia Exhibition of 1876 were two groups of an old woman essaying to kill a girl, who is protected by her prayers to her deity, and of Chinji Hachelo, a hero of great strength, who required three strong men to bend his bow.

Ota-Yaki. The kiln at Ota, near Yokohama, was established after the opening of the harbour, by a merchant of Yokohama named Suzaki Yasubeye, for the purpose of imitating the Satsuma ware. He brought from Kiyomidsu a porcelain-maker named Kozan. The imitation was so successful as to materially reduce the value of the original Satsuma.

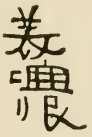


Makuzu-Yaki. *Ma-kuzu-yo Ko-zan-tzo.* "Made by Ko-zan at the Makuzu kiln." Found on porcelain with details in relief in biscuit. One of the Kozan family from Makusu-gahara, near Kioto, went to Ota near Yokohama, A.D. 1875. Franks Collection.



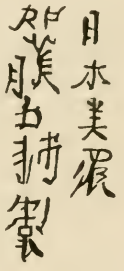
Tokio-Yaki. Hiyochiyen of Tokio, a decorator of porcelain of the finest character, 1875, made at Owari, Arita, and other places; some are designed by Mr. Notomi.

TOSANDO (Territory).



MINO (Province).

Mino-Yaki. This ware was made at several villages in the province of Mino, especially at Tajimimura. During the seventeenth century the Emperor encouraged the manufacture; it was confined to earthenware until 1810, since which time the real porcelain, called *Shin-sei*, "new thing," was made. There are still 110 kilns making porcelain decorated with cobalt under the glaze.

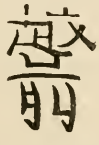


Mino-Yaki. A pair of porcelain flower-vases with reticulated ornament painted in blue, with handles in form of fishes, made by Kado Gosuke of Tajimimura, in this province, A.D. 1875, are in the *Jap. Hist. Coll.*, 184.

SIMODSOUKE (Province).

Kabasaki-Yaki. At Kabasaki, in this province, a potter named Hashimoto Chiwhei has latterly established a kiln where he produces a ware similar to Banko Yuusedsu, with whom he studied, from materials found in the vicinity, but the copies do not equal the originals.

FOKOUROKOUDO (Territory).



YETSIZEN (Province).

Mi-kuni-Yaki. "Three Kingdoms," the name of a place in the province of Yetsizen. This mark is on an oblong stand, containing a small pot of grey stoneware; the upper part is covered with a deep green glaze, red border, the sides pierced and edges gilt. Marked in red. Franks Collection.

カロ

加賀 KANGA OR KAGA (PROVINCE).

This ware is a porcelain of close compact fracture and very durable, the enamel colours being fixed at a great heat, the glaze is seldom crackled, and the reds as well as all the other colours firmly burnt in. It is of a very superior description to the fayence of Satsuma; in fact, altogether distinct both in body and decoration, although both have been so recently brought to our notice. It is richly ornamented on a border or ground of brick red and gold, with irregular compartments of figures and flowers; the painting is infinitely more minute and laboured than the Satsuma, but perhaps not so artistic, which may be accounted for by the difference of material on which the artist has to work, and greater freedom of touch can be displayed on the fayence, subject only to a lower degree of heat in the kiln than on porcelain, which requires a more ardent firing. This ware is much prized in Japan on account of its fine enamel colours and elaborate ornamentation, frequently depicting historical and religious subjects, battles, &c., in which multitudes of figures are grouped together, flowers, birds, &c. A sort of stoneware is occasionally met with on early specimens, but is the exception to the rule. The province of Kanga is situated on the north-west of the island of Nipon, and is subject to the Prince of Kanga. The manufactories are in a district called Kutani or the Seven Valleys, and in an old map of the sixteenth century, copied in Kæmpfer's work, the seven mountains are clearly defined.

KUTANI-YAKI. This ware received its name from the place where the clay was found, viz., Kutani-mura, in the province of Kanga, but which is unsuitable from its climate for the establishment of a factory. Its origin dates from about the end of the sixteenth century, and is said to have been founded by a subject of the Prince of Daigogi named Tamura-Gonzayemon, who learned porcelain-making at Hizen. The early wares were a kind of *Sometsuke* or blue painted heightened with gold; afterwards, still progressing, deep green, light purple, or yellow colours came into use. Kuzumi-Morikage, a talented painter, went to Kanga, and greatly promoted the art. In 1650, Godo Saijoro, who invaded Corea, brought over a number of porcelain-makers with their families, who settled first at Kagoshima and afterwards at Chiusa, province of Osumi, when the *Ko-Chiusa-yaki* was made. Eventually they settled at Nawashirogawa near Kagoshima, and after many experiments succeeded in making the Satsuma ware. Until a few years ago the Coreans were kept entirely separate from the Japanese population, intermarriage being strictly prohibited, thus preserving to a certain extent their customs and language.

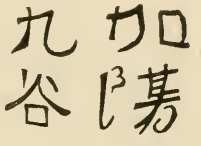
Since the establishment of the Central Government, however, they enjoy the same rights and liberties as other Japanese subjects, and all of them, numbering about 1450, are engaged in making pottery. Another kind of ware was introduced from the Corea, made of a grey-white clay, decorated by inlaying white clay in various designs like the pottery of Yadsu-shiro. *Jap. Hist. Coll.*, 299.

KUTANI-YAKI. Godo Saijoro erected a kiln at Kutani about 1650 and commenced the well-known manufacture of porcelain of red ground heightened with gold, which is at the present day so highly esteemed.

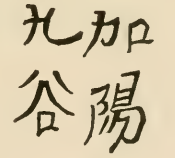
Towards the end of the eighteenth century the factory declined, and no fine work was produced.

About 1804–17 a potter named Yoshitaga erected a kiln at Yamashiro-mura, and endeavoured to restore the ancient trade; and forty years ago a porcelain-painter named Shozo resumed the ancient style of painting practised by Morikage in the sixteenth century and Saijoro about A.D. 1650. Since then it has greatly advanced, and there are at present about ten kilns at Terai-mura and at Kanazawa-cho, in the counties of Yenuma and Nomi. Fresh progress was made when, seventeen years ago, the porcelain-maker Yeiraku went there, assisted by Shozo and Ywzan, in the ornamentation called "Kinzan." It may be noted that porcelain in the white has frequently been sent from other factories to be decorated at Kutani, especially from Arita, which will account for the Kutani mark being found on porcelain of varied composition.

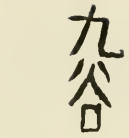
KUTANI-YAKI. On a large basin of beautiful decoration and workmanship, with central radiating design, and eight circular medallions of figures and birds, inside and out, in red and gold. From the Paris Collection, 1867, now in the possession of Mr. J. L. Bowes. This has the Kutani mark as well as the name of the province of Kanga.



KUTANI-YAKI. On a covered basin, deep red ground with gold scrolls. In the centre of the interior is a man fishing, and on the exterior are eleven medallions, with drawings of figures, birds, and foliage. The Kutani mark is accompanied by that of the province of Kanga. In Mr. J. L. Bowes' Collection.

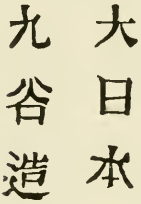


KUTANI-YAKI. The two upper characters read "Kutani" (the seven valleys); the lowest is *Tzo*, "made at." On a polychrome plate with flowers and two quails.



KUTANI-YAKI. Bowl of brown earthenware with patches of enamelled diaper in red and yellow, irregularly placed on the brown unglazed ground. The mark stamped at the bottom. *Jap. Hist. Coll.*, 613.

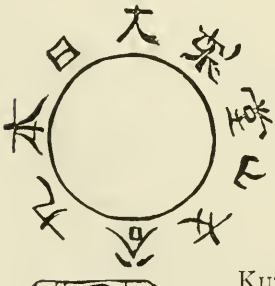
KUTANI-YAKI. A deep dish of Kutani porcelain, 16½ in. diameter, is in the Japanese Historical Collection, No. 309, the centre painted with firs and bamboos in green and purple on a yellow ground; the hollow with trellis and wave ornament in the same colours, thick rich glaze; painted mark at the bottom, meaning *Foukou*, "Happiness," frequently found on this ware; the date ascribed to it is A.D. 1620.



KUTANI-YAKI. *Dai Nipon Kutani-tzo.* "Made at Kutani in Great Japan." On a cup painted with flowers in black, red, and gold. Franks Collection.

In the Japanese Historical Collection is a dish of yellow glazed stoneware painted in red and gold, with a peacock and flowers; marked in red, *Dai Nipon Kutani Ka-cho-kin-sei*, "Made by Kachokin of Kutani in Great Japan."

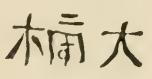
KUTANI-YAKI. The Kutani and maker's marks on a basin of Kanga ware, richly decorated with three large medallions of a figure, a landscape, and a bouquet of flowers. In possession of Mr. G. A. Audsley.



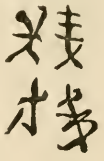
KUTANI-YAKI. A pair of porcelain flower-vases decorated with flowers and birds in colours and gold, bear the painted mark of Ywzan at Kutani. Mark in a circle, commencing at top and reading to the left—*Dai Nipon Kutani*, &c. A.D. 1875. *Jap. Hist. Coll.*, 313.

KUTANI-YAKI. Another pair of porcelain vases, 16 inches high, painted with dragons and flowers in colours and gold; on the lower part a medallion with inscription, and on the bottom a red seal. Made by Uchiumi at Kutani. A.D. 1875. *Jap. Hist. Coll.*, 314.

KUTANI-YAKI. *Tou-zan.* A maker's name under a large Kanga-Kutani ware basin, decorated in red and gold; inside a man praying at the tomb in a storm of lightning and rain; outside are three figures and three rosettes. In Mr. J. L. Bowes' Collection.

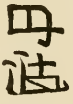


OHI-YAKI. This ware comes from a kiln at Ohi Machi, on the boundary of the town of Kanazawa, province of Kanga. It was founded in 1680 after the Raku system by a man named Chozayemon, and has been encouraged by some of the tea-clubs. It is somewhat similar to the Raku, but the clay is rather red and more dense; yellowish glaze, with a sort of lustre. On some of these articles is engraved a mark of a whirlpool, while those made by Chozayemon, a descendant of the founder, bear a seal with the character of Ohi. *Jap. Hist. Coll.*, Nos. 249, 250. Dates 1790 and 1820. The inhabitants of the village are nearly all engaged in making pottery, with a kiln in each house, and produce objects of domestic use.



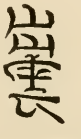
OHI-YAKI. A coarse brown glazed earthenware is made in this province, called "Raku" ware, at Ohi Machi. Specimens of A.D. 1790 and 1820 are in the *Jap. Hist. Coll.*, 249, 250.

SANINDO (TERRITORY).



TANBA (PROVINCE).

TANBA-YAKI. A red stoneware like the Corean, with greenish-brown glaze. The specimens made between 1520 and 1580 are called Ko-Tanba. A water-jar, in form of the trunk of a tree, ascribed to A.D. 1620, and a jar for ground tea, of red ware with mottled glaze, made about 1670. *Jap. Hist. Coll.*, 208, 209.



IDSUMO (PROVINCE).

IDSUMO-YAKI. This ware is made at Madsuye. The kiln was established in 1660 by a potter from Hagi named Genbeye, as he used the clay from Hagi. In the beginning of the nineteenth century an experienced potter named Hanroka, who was patronised by Prince Fumai, a

distinguished member of the tea-clubs, made ware in imitation of ancient vessels, which are highly valued for their properties and their tasteful make. *Jap. Hist. Coll.*, 223. The ware from this kiln is called Raku-zan-yama, and consists not only of tea utensils, but other articles of a character similar to the ancient.

Fushina-Yaki. This factory was established at Madsuye in Idsumo by Prince Fumai about 1810. A fine clay with glaze of different colours, some decorated under the glaze. In later years the ware was decorated after the designs of Satsuma, which is now made on a large scale. Nos. 224–230 illustrate these. Among them is a pair of candlesticks with celadon glaze and other varieties.

Fushina-Yaki. A bucket of brown ware with red glaze mottled green and brown, called "Fushina" ware, made at Madsuye in 1820. This mark is cut in the bottom. *Jap. Hist. Coll.*, 224.

Fushina-Yaki. Stone-coloured ware with celadon glaze, made at the same place in 1830. A pair of pricket candlesticks and dish of Fushina ware, made at Madsuye, in the Japanese Historical Collection (No. 225), bear this seal inside on the foot, and pieces in imitation of Satsuma ware, 1840.

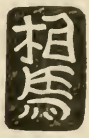
Fushina-Yaki. On a Saki pot of buff glazed ware mottled with green, with vine handle twisted round with wire; under the glaze is painted a gourd plant in black; made at Madsuye; outside is painted the name of the maker, Kano Itsu-sen-in; date 1840. This stamp is underneath at bottom. *Jap. Hist. Coll.*, 230.

Fushina-Yaki. Earthenware tobacco or tea jar, the glaze mottled red, yellow, and aventurine. The bottom stamped with a seal. Made in the province of Idsumo, eighteenth century. *Jap. Hist. Coll.*, 581.

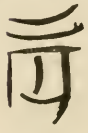
見 IWAMI (Province).

Soma-Yaki. This ware was made at Nagamura, province of Iwami, and is a sort of grey stoneware painted with running horses and horses tied to stakes, in a vigorous black sketch, which is supposed to have been first painted by Kano-Naonobu, a distinguished artist, about A.D. 1670. The name of the ware is derived from the family name of the prince who presided over the province, and the design was probably made by his order; many of the pieces bear his crest or badge. Those made previously are not decorated with horses. *Jap. Hist. Coll.*, 306, 308.

Soma-Yaki. This badge of the Prince of Soma is found in relief on many pieces of Soma ware, accompanied by the stamp of Soma, given below, on pieces decorated with horses, &c.



Soma-Yaki. A square basket, with a horse prancing in the centre tied to a stake, in relief, outlined in brown, open-work border. South Kensington Museum, presented by Mr. A. W. Franks.

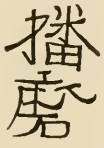


Soma-Yaki. A furnace (*konro*) of coarse grey glazed ware, with a herd of galloping horses outlined in brown. "Made at Nagamura, in the province of Iwami." This mark is painted inside, meaning *Fuh*, "Happiness." A.D. 1840. *Jap. Hist. Coll.*, 307.

Soma-Yaki. Yen-Zan, a maker's name, stamped on a cup of Soma ware. Franks Collection.

Soma-Yaki. Kane-Shige, a maker's name, stamped on cups of this ware, accompanying the Soma mark. Franks Collection.

SANYODO (Territory).

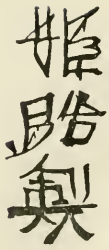


HARIMA (Province).

Tozan-Yaki. The works are situated at the town of Himeji, in the province of Harima. It was founded by the Sagai family as a private kiln, imitating the Arita porcelain. The tea-services, &c., called *Migakite* were made in imitation of the Chinese celadon and the Sometsuke or blue painted porcelain.

Tozan-Yaki. A specimen of "Tozan" porcelain, made at Himeji, painted in blue with landscapes and ornamental details. Marked underneath. A.D. 1820. Franks Collection.

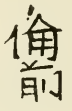
Tozan-Yaki. A pair of porcelain vases of "Tozan" ware, painted with flowers in blue, with a blue mark underneath. *Jap. Hist. Coll.*, 366. Mr. Franks has a porcelain bottle of pale green celadon glaze with two fish handles, inscribed "Made at Himeji."



TOZAN-YAKI. A pair of candlesticks of porcelain, painted in blue with landscapes and ornamental details. Specimen of "Tozan" ware "made at Himeji," in the province of Harima. The mark of the place in blue at bottom. A.D. 1820. *Jap. Hist. Coll.*, 365.

MIGAKITE-YAKI. Made in the province of Harima, of a very solid and glossy character, at an early period. No. 196 is a cup of red and green mottled ware of A.D. 1670. *Jap. Hist. Coll.*

A jar and cover of olive-coloured glaze with ribbed lines and studs, of A.D. 1760. It bears a stamp as in the margin. *Jap. Hist. Coll.*, 197.



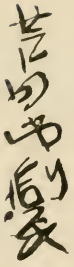
BIZEN (PROVINCE).

At Bizen is made a hard stoneware with a brown glaze in various forms of deities, birds, and animals, gods of the merchants, &c. Among others, we have seen the god of fortune (Tossitoku), with a high oviform cap, large ears, and long beard, holding a fan in his hand; and the god of merchandise or riches (Daikoku), with large ears and long beard, seated on a barrel or bale of rice, holding a mallet, with one or more rats at his feet; and the beardless Neptune of the Japanese (Jebis), with high gourd-shaped hat, holding a fish across his body, and a fishing-rod; an eagle on a rock.

BIZEN-YAKI. Bizen ware is of three kinds, *Bizen-yaki*, *Imbe-yaki*, and *Hitasuki-yaki*. Their origin is unknown, but it is supposed that a kind of earthenware from the reign of Shu-jin (97 to 30 B.C.) was formed into vessels for religious festivals.

The manufacture of stoneware, which is still continued, commenced in 1210, and was made into ware for germinating seeds, &c., called *Ko-Bizen* (Old Bizen). The Bizen-yaki commenced in 1580. For vessels of domestic use it is hard and solid, suitable for preserving liquids, usually of glazed red ware.

KO-BIZEN-YAKI. In the Japanese Historical Collection the vessels called *Ko-Bizen* are tea-vases, water-jugs with ivory covers, of grey earthenware, reddened on one side, or of reddish ware with partly coloured glazes, dates 1370 and 1400. From the sixteenth to the eighteenth century Bizen ware consisted of deities, kylins, tea-ware, incense vases, &c., of the same coarse red earth, partly glazed. It is continued to the present day.

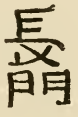


Bizen-Yaki. This mark is on a square red glazed ware chest of four tiers and a lid, with incised decoration. On the cover is a turtle with feathery tail. A specimen of Bizen ware made in the province of Bizen, A.D. 1840. The mark is incised. *Jap. Hist. Coll.*, 195.

Hitasuki-Yaki is so called from its resemblance to a knotted cord, and is another variety of the Bizen ware, mottled or marked with red, of sandy porous clay, sixteenth century. No. 198 is an ash-bowl for ceremonious tea-parties, A.D. 1579. *Jap. Hist. Coll.* No. 199 is another bowl, made in 1850, of a similar character. *Jap. Hist. Coll.*

Imbe-Yaki is a red ware made as early as the fourteenth century; and there are at the present day six families engaged in making pottery. No. 200 is a jar for ground tea, twelve-sided, and an ivory cover of A.D. 1640. *Jap. Hist. Coll.* No. 201 is a flower-vase in form of a dice-box, of grey ware, partly glazed, A.D. 1720. *Jap. Hist. Coll.*

Tokonabe-Yaki. Vessels of rude Japanese pottery, with brown glaze; so described; made probably in this province.



NAGATO (Province).

Ko-Hagi-Yaki. A ware made at Hagi in the province of Nagato, of unknown origin. Tea materials were made in 1510. A century later a Corean named Rikei, called also in Japan Korai-Saiyemon, settled here and made fayence. One part of the raised edge on the bottom of the cups made by the Coreans is always cut out in a triangular form; the same peculiarity is found on the wares made in the island of Fushina, in the province of Higo, and in the early Satsuma ware, where the art is said to have been introduced from the Corea. The works up to the period *Sho-ho* (1652) are generally called *Ko-hagi*.

At the close of the seventeenth century a prince of Mori sent to the Corea for workmen to assist in his fabric at Fagui in Nagato.

Madsu-moto-Yaki. Ware made at Madsu-moto, in the province of Nagato, founded by a native of Yamato called *Miwa-Kiu-Setsu*, who was also a maker of the Raku ware, and settled here. He erected a kiln on the Corean system. He died about 1700 at the age of eighty. His descendant, Tozo, in the seventh generation, still pursues the trade. *Jap. Hist. Coll.*, 220, 221.

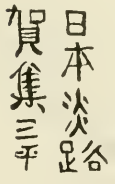
Toyo-ura-Yaki. Founded about 1720 for the manufacture of terra-cotta ash-bowls for tea-parties. The kiln is situated at the foot of a hill called Toyo-ura-yama, in the province of Nagato. No. 236 is a specimen made in 1846. The Japanese Historical Collection described a terra-cotta ash-bowl, mottled black, incurved rim, of A.D. 1846, made at Toyo-ura. A pot and cover of porcelain, crackled inside, outside of dark green lacquer, with decorations of a dragon, fishes, and phœnixes in gold, made at Toyo-ura, is in the Franks Collection.

NANKAIDO (Territory).

AWAJI (Island).

Awaji produces fayence very similar to the Satsuma and Awata wares in colour, paste, and decoration. Some very fine specimens were shown at the Vienna International Exhibition. Awaji being near Osaka, it was in easy communication with Awata, from which it is evidently copied.

Awaji-Yaki. This ware is manufactured in a village called Iga-na-mura, in the island of Awaji, opposite Hiogo. The kiln was erected about forty years ago by Kashiu Minpei, who learned the art from Ogata Shinsui in Gogosaka of Kioto. It has a delicate tint like the Awata ware. This is sometimes called Minpei-yaki; his son, Sanpei, still carries on the works; both porcelain and cream-coloured ware are made here. Japanese Historical Collection No. 284 is a flower-vase of yellow glazed porcelain, representing a green bamboo stem, made by Kashiu Minpei, A.D. 1830. Height, 12 inches. No. 286, a cup by Minpei, of yellow glazed porcelain, partly facetted, bears the Tching-hoa mark, made in 1830. *Jap. Hist. Coll.*



Sanpei-Yaki. Porcelain tea-service, painted in enamel colours with flowers and fruit. On the bottom in gold the maker's name, Kashiu Sanpei, in the island of Awaji, A.D. 1875; reading, "*Ni-pon Awaji Ka-shiu Sanpei.*" *Jap. Hist. Coll.*, 288.

TOSA (Province).

Odo-Yaki. This ware is produced at Odo, in the province of Tosa, founded by Sohaku, who studied with Ninsei in the seventeenth century.

Odo-Yaki. A tea-bowl of brown ware with whitish crackled glaze, painted with various subjects in black-blue; a specimen of "Odo" ware, made in the province of Tosa, A.D. 1800. *Jap. Hist. Coll.*, 283.

SAIKAIDO (Territory).

筑前 TSIKOUSEN (Province).

Takatori-Yaki. The factory is at Sobara-mura, in the province of Tsikousen, founded in the fifteenth century in imitation of the Chinese. The most eminent maker was Hachizo; it is a red-coloured clay with marbled glaze; tea-jars of the sixteenth and seventeenth centuries are numbered 214–217, *Jap. Hist. Coll.* Some have a fine metallic lustre from oxide of iron used in the glaze; this kind is called *Yenshiu-Takatori.*

The examples of earthenware of this province are of a coarse character, drab and red clay with brown and yellow glazes; some are engraved with storks, but mostly plain. It was called "Takatori" ware, and made at Sobara-mura, used to hold incense, jars for water, and ground tea; the dates ascribed to them are 1520–1640, 1690, and 1770. *Jap. Hist. Coll.*, 214–216.

Yanagawa-Yaki. A kind of terra-cotta came from this factory at Yanagawa, in the province of Tsikousen, which was founded in the period Kei-chiyo, 1596. The kiln still exists. There are two ash-bowls used at tea-parties, with incised and impressed ornaments of 1820 and 1841. *Jap. Hist. Coll.*, 234, 235.

肥後 HIGO (Province).

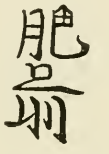
Yadsu-Shiro-Yaki is produced from a village called Shirno Toyohara, near the town of Yatsuhashi, province of Higo, founded about 1620–40, in the style of Satsuma. It is a hard porcelain of grey clay decorated by inlaying white clay in small designs, which is much admired. Dates, 1770–1820. *Jap. Hist. Coll.*, 302–305. The art seems to have declined lately, and the fine old pieces are scarce.

Yadsu-Shiro-Yaki. In the Japanese Collection, No. 304 is a vase of grey porcelain with crackled glaze, incised with water-plants and a band of fret pattern filled in with white;

on the bottom is this stamp in the Katakana character. "Yadsu-Shiro" ware, A.D. 1800, in the province of Higo.

YADSU-SHIRO-YAKI. A jar of grey-coloured porcelain, with an incised pattern of closely arranged parallel lines filled in with white; Yadsu-Shiro ware, in the province of Higo, A.D. 1720. Height, 16 inches, *Jap. Hist. Coll.*, 302.

MISHIMA-YAKI. A brownish glazed earthenware bottle marked with white lines; a specimen of Mishima ware. *Jap. Hist. Coll.*, 591.



HIZEN (PROVINCE).

All the well-known *Old Japan* porcelain, which was the principal exportation in the seventeenth and eighteenth centuries, came from the province of Hizen in the island of Kiu-Siu, south of Nipon; in fact, scarcely any other description of ware found its way into Europe. It is a fine white paste, of extremely hard and close texture, richly decorated with birds, flowers, and trees in colours—blue, red, and gold predominating, with the occasional introduction of black. This ware found its way out of Japan by the seaport of Nagasaki, where the important Portuguese trading settlement existed from about 1534 down to 1639, and is one of the principal ports of the province of Hizen. Here also was the Dutch factory of Desima, through which, after the year 1641, this Hizen porcelain was smuggled; for the exportation was forbidden by the Japanese Government. Hence all the early collections of Japanese porcelain were derived from this source. That at the Japan Palace, Dresden, consists almost entirely of the Hizen china, but of high excellence in both quality and decoration. Mr. Audsley tells us, from information he received from an intelligent Japanese Commissioner of the Keramic Department of the Vienna Exhibition, that about 200 years ago a manufacturer of porcelain in Hizen made what are known by the name of *Old Japan*, and traded largely with foreign nations in contravention of the then existing law. On this being discovered by the Government, the manufacturer, Tomimura Kanyemon, was compelled to immolate himself by the *hari-kari*, or "happy dispatch." No doubt there were others besides Tomimura engaged in this lucrative trade, and the Old Japan of Hizen was one of the ordinary exports of the Desima factory.

Dr. Hoffmann of Leyden, in his treatise attached to M. Julien's work, informs us that the chief fabriques, where the finest Japanese porcelain

is made, are to be found in the province of Hizen, in the island of Kiu-Siu, and particularly in the neighbourhood of Matsoura, near the village of Ouresino, where the material necessary for its fabrication is found in abundance. As the Dutch in their journeys to Yedo usually passed through Ouresino on their route from Nagasaki to Kokoura, many travellers have noticed the existence of porcelain manufactories.

Hizen-Yaki. In various parts of the province of Hizen are erected numerous kilns, viz., Karatsu, Arita, Okawaji, Mikawaji, Shiro-ishi, Shida, Ko-Shida, Yoshida, Madsugaya, and Kameyama, near Nagasaki, with branch kilns of Arita, which are called respectively Ichinose, Hirose, Nangawara, Oubo, Hokao, Kuromata, &c. The oldest of these is at Karatsu, where only an inferior kind for domestic use is now made.

The works at Arita are at present the most important, and form the principal centre of porcelain industry in Japan, founded shortly after the Karatsu works. The articles made at Arita and those above named, including the six branches, are known commonly as "Imari" ware, of which a brief history is here given.

The most important progress in keramic art in Japan, and the commencement of real porcelain manufacture, is said to be due to Gorodayu Shonsui, a native of Isé, who went to China for the purpose of studying this branch of trade, and on his return settled in this province. He erected several kilns, and succeeded in making porcelain for the first time, decorated with cobalt blue, by using the excellent materials found in the province. It is not exactly known what part he lived in. Nos. 324 and 325 are described as a plate and a cup made by Gorodayu Shonsui in 1580–90. *Jap. Hist. Coll.*

The village of Arita was previously called *Tanaka-mura*, and is situated about fifty miles distant from Nagasaki, in the northern direction, where a Corean named Ri Sanpei first founded the establishment. Subsequently several porcelain-makers settled there and caused it to be a great centre of the industry. The Corean was brought to Hizen after the Corean war in 1592 by a Prince of Naheshima, and settled at Taku, pursuing the porcelain manufacture; but not succeeding there, he removed to Tanaka-mura or Arita. Here he did not make much progress until he discovered a good material at Idsoumi-yama, which is still used for making the renowned Arita ware.

A native of Imari named Higashi-shima-Tozayemon, together with Gosu-Gonbeye, having been instructed by a Chinese in the method of painting with vitrifiable colours upon the glaze, succeeded after many experiments.

In the eighth year of Sho-ho (1646) the export of pieces with coloured enamels with gilding commenced, through the assistance of a Chinaman named Hachi-kan, who opened a commerce with the Dutch market. This kind of decoration became a monopoly in supplying the foreign

markets. Examples are given in the collection, Nos. 325 to 340, dating from 1670 to 1840, of the Imari ware made at Arita. *Jap. Hist. Coll.*

Arita is situated in a valley near the hill of Idsoumi-yama, where, imbedded in the rock, are found all the materials necessary for the biscuit, glaze, and other requisites.

In the period of Ten-po, or about 1830, a rich man of Arita named Hiratomi Yogibeye found that the clay from Hirato was better suited for mixture of the glazes, as it dries quicker than the material from Idsoumiyama, thus saving much labour. For the same reason a clay from Godo Istand is used for the same purpose. He was himself an amateur and a talented painter, and furnished designs for much of the ware, and it is said that the making of flower-vases and teacups was commenced by him to supply the tea-clubs. He sold many pieces to foreigners at Nagasaki, which are marked Sanpo, his title.

About 1660 the Prince of Sendai, Dade, sent thither a merchant of Tokio, and purchased some articles, made by Tsuji Kizayemon, which were offered to the Emperor, since which he has been ordered annually to supply the Court with ware used in the palace. These pieces are decorated with the imperial crest—the chrysanthemum. His grandson, named Kicheji, has been honoured with the official name of Hitaji Daijo; he invented or introduced the use of seggars in baking the ware.

Tsuji-Kadsuzo, a descendant of Kicheji, is now a distinguished porcelain-maker, especially in carving in porcelain. He is still maker to the Imperial Court. *Jap. Hist. Coll.*, 344, 345.

The total number of houses in Arita is 1300, with 5500 inhabitants, of which 120 houses are engaged in porcelain-making, and 30 in painting, employing altogether 1500 workmen.

Several of these pieces of Imari porcelain, although made towards the end of the last and beginning of the present century, bear the marks of the Chinese Ming dynasty of the fifteenth century, imitating closely the Sometsuke or blue painted ware of the Tching Hoa period, now sought for so eagerly by collectors at outrageous prices, but of which in reality very few genuine specimens are in existence. They are so rare that two cups of the Tching Hoa make belonging to an officer of the Emperor Kea-Tsing more than 300 years ago were valued at £300. It is probably to Kanghe that the oldest specimens of Chinese porcelain now seen (1661–1722) in collections may be ascribed, although bearing much earlier dates. The famous potter Chow, of whom we have before spoken, excelled in imitating ancient vases; and in Japan clever reproductions were made, especially at Arita in Hizen, which were brought by the Dutch into Europe, and were so much esteemed that they served as models for the potters of Delft. It is certain, however, that at all times porcelain-makers copied the works of their predecessors, frequently succeeding in imposing upon the best judges in their own country.

Siebold, writing in 1826, in speaking of the porcelain works of Imari, states that they supplied in the sixteenth and seventeenth centuries the fine porcelain so much admired in Europe, but that they had fallen greatly into decay, and they now only sent out inferior porcelain to that formerly made, owing to a contract between the Dutch Company and the authorities at Nagasaki, by which the manufacturers were bound to furnish their productions at a fixed price.

It will not be out of place to introduce here a few statements as to some of the effects of the Vienna Exhibition of 1873 upon the manufacture of porcelain at Arita, and as to the character of the production of porcelain and earthenware in Arita, in Kioto, and elsewhere in Japan. Although the Arita porcelain had been awarded the diploma of honour at the Vienna Exhibition, yet the manufacturers of that place, as they became acquainted with the condition of the manufacture in other countries, acknowledged the defects of their own system of working, and recognised the necessity of a complete change in their mechanical and technical processes.

Thus impressed, Mr. Tetsuka, an energetic, practical, and patriotic man, laboured for three years with great assiduity, and finally succeeded in associating with himself the three largest manufacturers in Arita, viz., Mr. Fukagawa, Mr. Fukami, and Mr. Tsuji, under the title of the *Koran-sha*. These four united houses have formed a company, and are erecting large works provided with all the foreign improvements, machinery, &c., for the production of porcelain of high quality.

Mr. Fukagawa is an excellent potter, and produces some of the largest pieces known in Japan, of which some superb specimens are shown in this Exhibition. Mr. Tsuji was for many years potter to the Emperor, furnishing the imperial household, and having a specialty for thin and light wares. The associates of the Koran-sha preserve the Japanese character of their art in decoration as well as the technics of painting, &c. (Report of the Philadelphia Exhibition, 1876.)

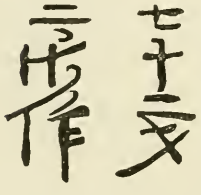
Karatsu-Yaki. This manufactory is situated at the foot of a hill near the harbour of Karatsu, province of Hizen, and is stated to have been founded towards the end of the seventeenth century, and may be considered as the first glazed pottery in Japan. These early wares are rarely found. They are classified according to the era in which they were made: 1st. Previous to 1150–55 A.D.; 2nd. To the period of Yeiroku (1558–69), called Ko-Karatsu, meaning Old Karatsu or Yone-hagari (which word means a rice measure), a name given to a large bowl for measuring rice and grain used in former times, as fixed by the Emperor Monmu, 701 A.D.

About 1555–72 the tea-clubs became numerous, and the demand for the Corean pottery was very great, and it became scarce. This fact caused the Karatsu factory to imitate the Corean vessels, which are now

called Oku-goma, meaning Old Corean. A specimen in the *Jap. Hist. Coll.*, 163. A special kind called Yekaratsu, with designs under the glaze, also imitating the Corean, was made about 1590 (No. 164).

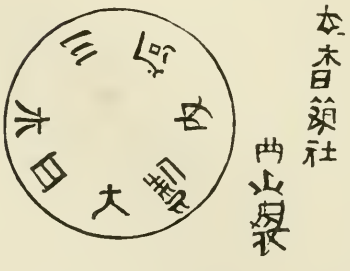
The articles made in 1600 to 1654 are known as Sui-ko Karatsu, or the late Old Karatsu. *Jap. Hist. Coll.*, Nos. 165 and 166. Two bowls of coarse brown ware, with transparent glaze, with ivory lids. The later work is called generally Karatsu-yaki. *Jap. Hist. Coll.*, 167. A cup rudely painted with foilage, partly covered with a stone-coloured glaze, A.D. 1720.

About the end of the seventeenth century to 1730 A.D., the number of factories greatly increased; and many skilful potters were engaged, viz., Taro-ye-mon, Yogibei, and Kichei-ji. These factories were confined to the manufacture of tea utensils, and no attempt was made to improve the art. The ware made at Karatsu, in the province of Hizen, is of coarse earthenware, with drab or brown glaze, some of which have rude scroll ornaments, and were more prized for their antiquity, being imitations of much older ware "made a thousand years ago," than for elegance of form or decoration, A.D. 1700. *Jap. Hist. Coll.*, 162.



JIRAKU-YAKI. The "Okugoma" or Old Corean ware of the sixteenth century was imitated at Karatsu; it is a coarse red ware, partly covered with a mottled drab glaze (No. 163). Other pieces of the same character were made in the seventeenth century, and a jar of brown stoneware incised with floral designs, filled in with white and a mottled brown glaze, was made by a potter named *Jiraku*, or, as it is pronounced, Yeiraku, at Karatsu, A.D. 1800. The bottom is incised with native characters as in margin; many of these tea-bowls are supplied with ivory covers, some of which are hinged. *Jap. Hist. Coll.*, 168.

MIKAWAJI-YAKI. This place is situated near Madsu-ura, six miles south of Arita, and the works were established about 1750 by the Prince of Madsu-ura, who fixed his residence at a place called Hirado.

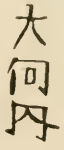


MIKAWAJI-YAKI. These marks are on a porcelain vase decorated with enamel colours and gold; on one side an unglazed panel with a lion in relief; on the bottom are the marks in the margin impressed, in the circle incuse; the other marks are painted red. Made at Mikawaji in the province of Hizen, A.D. 1875. The circular inscription commences from the lowest point towards the left: *Dai Nipon Mikawaji-sei*, "Made at Mikawaji in Great Japan." *Jap. Hist. Coll.*, 361.

HIRADO-YAKI. Hirado ware was made at Mikawaji, which is about six miles south of Arita. A factory was established there in 1750 by a prince of the Madsu-ura family residing at Hirado. The productions were only made for presentation, not for sale. Among those to be especially noted are pieces painted in blue with boys playing under a pine tree: the number of children varies from three to seven; the greater the number the more valuable the example. Some are thus described: "A pair of plates of porcelain painted in blue with five Chinese boys under a pine tree catching butterflies." Specimens of Hirado ware made at Mikawaji in the province of Hizen, A.D. 1770. *Jap. Hist. Coll.*, 356.

Koros or braziers of porcelain painted in blue with children and trees, and covers of bamboo network or pierced trellis pattern, on which cherry blossoms are scattered, are frequently met with of the Hirado ware. *Jap. Hist. Coll.*, 360.

OKAWAJI-YAKI. The village of Okawaji-mura is about three miles north of Arita, to which place the works were removed about 1710 by the Prince of Nabeshima from Iwayagawa, near Arita. The works at Okawaji-mura belonged to the Prince, and were under his government, and only special pieces were made then for offerings to the Imperial Court or the Tycoon, and the sale was positively prohibited. *Jap. Hist. Coll.*, 346–348, 350, 351. As to the saucers belonging to the cups, the lower edges are painted with a pattern like the teeth of a comb in blue colour, signifying official work, and called *Kushide-yaki*, or comb-teeth ware. *Jap. Hist. Coll.*, 347, 348, 351.



Two kinds of celadon in imitation of Chinese, and a fine crackled porcelain. *Jap. Hist. Coll.*, 349, 355.

At present no fine pieces are made for want of efficient potters, but the Koransha Company of Arita is making great efforts to restore its former tradition.

KUSHIDE-YAKI. A pair of porcelain dishes painted with flowers in red, purple, blue, and green, on pale yellow ground, painted outside with ornaments and flowers in blue of "Imari" ware, distinguished as "Kushide," made at Okawaji, A.D. 1770. *Jap. Hist. Coll.*, 347.

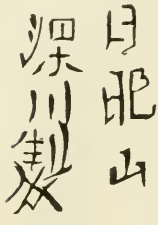
KUSHIDE-YAKI. A porcelain plate painted with foliage in green and blue; on the outside are flowers and a band of toothed ornament in blue of "Imari" ware, called "Kushide" (comb-teeth), made at Okawaji, A.D. 1770. *Jap. Hist. Coll.*, 348.

A porcelain bowl, embossed and painted with the figures of a man and a dragon, trees, clouds, and Japanese characters or symbols; the cover surmounted by a seated figure in celadon. "Imari" ware made at Okawaji, A.D. 1770. *Jap. Hist. Coll.*, 349.

Two other dishes of porcelain painted with flowers and the peculiar toothed border, "Kushide," made at the same place, A.D. 1810. *Jap. Hist. Coll.*, 351, 352.

Okawaji-Yaki. There is a piece called "a paper-weight" made of porcelain, exquisitely modelled and coloured after nature, representing a plum-stem (*Prunus*), usually called hawthorn, with flowers, buds, and leaves of "Imari" ware, from Okawaji in 1820; length five inches. *Jap. Hist. Coll.*, 354.

Okawaji-Yaki. A brazier and cover of porcelain, ornamented with flowers in red and gold, the cover honeycombed; a specimen of "Imari" ware made at Okawaji, A.D. 1740. *Jap. Hist. Coll.*, 346.



Okawaji-Yaki. Pair of flower-vases of crackled porcelain decorated in rich colours and gold on a greenish-grey ground. Gold mark at bottom. "Imari" ware, made at Okawaji, A.D. 1875. *Jap. Hist. Coll.*, 355.

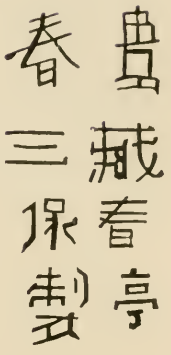
Nabeshima-Yaki was made at Okawaji, painted principally in blue with plants, fishes, &c., distinct from the Hirado-yaki, and apparently of an earlier date, made in the period Yen-po (1673). A porcelain branch of chrysanthemum, white flower, brown stalk, and blue leaves; round the stalk is represented a paper tied with a cord; is said to be Nabeshima ware. Franks Collection, and several other pieces in the same collection are so described; but we have not yet met with the mark of the factory.

Imari. Numerous as are the varieties of porcelain met with in the different provinces of Japan, none are equal to that of Imari, in the province of Hizen, known by the name *Imari-yaki*. The letter *r* is always pronounced as *l* by the Japanese; it is consequently called Imali. Imari is a much-frequented port; the factories are not in the town itself, but on the declivity of a mountain called *Idsoumi-yama*, that is, the mountain source, whence they obtain the white earth for making porcelain. There are as many as twenty-five fabriques; the most celebrated are the following:—

Oho-kawaji-yama, "Great mountain between the rivers."
Mi-kawaji-yama, "Three mountains between the rivers."
Idsoumi-yama, "Mountain of springs."
Kan-ko-hira, "Beautiful upper plateau."
Fou-ko-hira, "Beautiful principal plateau."
Oho-taru, "Great vase."
Naka-taru, Medium vase."
Shira-gawa, "White stream."
Hine-koba, "Old pine-tree."

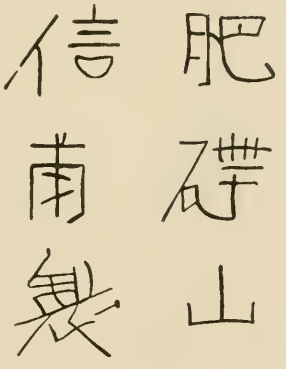
Akaye-machi, "Quarter of the painters in red."
Naka-no-hira, "Middle plateau."
Iwaya, "Grotto on rock house."
Naga-hira, "Long plateau."
Minami-kawara, "South bank."
Hoka-o, "Outward end."
Kuromouda, "Black field."
Hiro-se, "Wide stream."
Ichi-no-se, "First stream."

Zo-shun-Saki. The same characters as the Chinese *Fuh-kwei-chang-chun*, "An eternal spring of wealth, happiness, and long life." On Imari ware made at Arita.

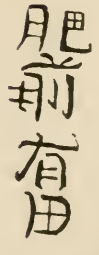


Zo-shun-Saki. *Zo-shun-tei Sampo-sei.* "Made by Sampo at the Zo-shun Hall." Inscribed on Japanese porcelain of modern make, with chrysanthemums, &c. Quoted by Dr. Graesse as a specimen of the "six marks."

Shinpo-Saki. *Hizen Shin-po-sei.* "Made by Shinpo in Hizen." These six marks are on a porcelain bottle covered outside with red lac, embossed with birds and flowers in gold. Also on an eggshell cup, cover, and saucer painted with children in bright colours in possession of Mr. John Dun of Latchford, Warrington.



Hizen-Arita was always celebrated for its beautiful blue, disposed in various shades of the same colour, with flowers, trees, dragons, &c., which being under the glaze, is imperishable. Arita still retains its celebrity, but its products are usually styled "Imari" ware.



Arita-Yaki. In the Japanese Historical Collection there are some fine examples of Arita-yaki of different periods. A coloured porcelain

figure of a youth standing, a specimen of "Imari" ware made at Arita, A.D. 1650. (No. 325.)

A pair of flower-vases of porcelain, trumpet-shaped and octagonal, painted with trees, flowers, dragons, and diapers in irregular compartments. "Imari" ware, made at Arita, A.D. 1670. £25, 10s. (No. 326.) Height, 23 inches.

A lofty porcelain jar and cover, with decoration of female figures and flowers in rich colours and gold, in variously shaped compartments. The cover has been mounted in gilt metal. A.D. 1690. £89, 5s. (No. 327.) Height, 2 feet 10½ inches.

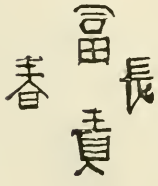
An Imari porcelain koro and cover, painted with hares, flowers, and dotted bands, resting on three feet. A.D. 1710. (No. 328.)

An Imari porcelain koro in form of a cock crowing, painted and gilt, A.D. 1740. £7, 13s. (No. 329.)

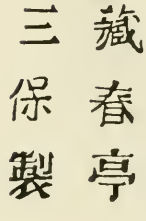
Two large deep circular dishes of Imari porcelain, painted and gilt, with trees, birds, fishes, &c. Diameter, 22 inches. £7, 13s, each. (Nos. 330, 331.)

Ko-Imari-Yaki. In the Franks Collection is described a vase of porcelain painted in colours and gilding; the ground with red lines to represent grass, among which are flowers and plants; round the neck a broad red band between smaller stripes of yellow and green; a broad red band round the base. Said to be old Imari ware, made by Kakayomon. Height, 14½ inches.

Arita-Yaki. A porcelain bowl, painted and gilt, with Dutch war-vessels of the seventeenth century, European men of the same period, and an attempt to represent Western heraldry. "Imari" ware made at Arita in Hizen; gilt mark, A.D. 1800. Chinese, *Cheou*, "Longevity;" *Dzou* in Japanese. £3, 3s. *Jap. Hist. Coll.*, 335.



Arita-Yaki. Made at Arita in Hizen, A.D. 1810. The characters are *Fuh-kouei-chang-chun*, "Happiness, riches, and a long life;" in Japanese, *Fukki chôshun*. *Jap. Hist. Coll.*, 337.



Sampo-Yaki. A pair of porcelain dishes painted and gilt with fish and flowers and patches of diapers; it reads, *Zôshun-tei Sampo-sei*, "Made by Sampo at the Zoshun Hall." A rich man of Arita, named Hiratomi Yojibeye Sampo, introduced some improvements in the manufactory about 1830. His son still continues the fabric. Franks Collection.

ARITA-YASHI. Stoneware (*yashi*) is also made at Arita. In the Japanese Historical Collection will be found a pair of lofty jars, the surface carved or wrought in basket pattern, profusely painted and gilt with flowers and creeping plants; on the shoulders are embossed medallions of the crest of Minamoto (three marsh-mallow leaves). The covers are each surmounted by two dogs or lions. Specimens of Arita ware made in imitation of old Satsuma ware, A.D. 1869. Height, 2 feet 6 inches. £20, 10s. the pair. *Jap. Hist. Coll.*, 368.

HIZEN-YAKI. On porcelain cups with brown glaze. *Xi-zen-yo*, "Hizen pottery," accompanied by a Japanese inscription, *Nem-boku-an Kizo-sei*, "Made by Kizo of Nembokuan." Franks Collection.

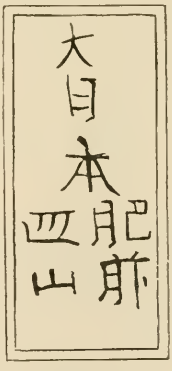
肥前窯

ARITA-YAKI. K. Tsuji of the Koransha company at Arita makes pierced work, a beautiful pink; also pieces with handles cast in a mould, a process learned at Vienna in 1870. He was formerly potter to the Emperor.

ARITA-YAKI. The Koransha trade-mark. A porcelain coffee-pot and sucrier painted with groups of ferns in black and gold. "Imari" ware made by K. Tsuji of Arita, A.D. 1875. These bear fine gold marks underneath. Height, 6 inches. £16, 11s. *Jap. Hist. Coll.*, 344.

仙辻

ARITA-YAKI. Porcelain dish, three feet in diameter, richly painted and gilt, with birds and flowers, from a design by M. Notomi; a specimen of Imari ware made specially for the Philadelphia Exhibition of 1876 by Y. Fukagawa of Arita in 1875. The letters on the upper mark (No. 1) are in blue under the glaze, reading *Dai Nipon Hizen;* the other (No. 2), in red on gold ground, is that of the maker. Cost £30, 12s. *Jap. Hist. Coll.*, 341.



No. 1.

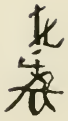
No. 2.

ARITA-YAKI. Y. Fukagawa makes large pieces of porcelain beautifully decorated. Plateaux and some vases as much as eight feet high, made in two pieces. *Jap. Hist. Coll.*

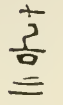
肥前深川製

ARITA-YAKI. Flower-vase porcelain with red and yellow foliage on blue-grey ground; a red mark painted on the bottom. "Imari" ware made by S. Fukami at Arita, A.D. 1875. £5. *Jap. Hist. Coll.*, 342.

深川製



Arita-Yaki. Pair of flower-vases of porcelain, pale primrose ground with points of diaper ornaments, a white dragon in relief round the neck. This mark is in blue, made by S. Fukami. "Imari" ware at Arita, 1875. £10. *Jap. Hist. Coll.*, 343.



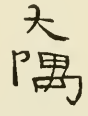
Arita-Yaki. S. Fukami, of the porcelain company called Koransha at Arita, uses colours of great brilliancy applied with taste; he signs the word "Kisa" as a mark. He ranks among the four best in Arita. Cup and saucer porcelain, painted in blue, red, green, and gold.

Kameyama-mura-Yaki. This factory is situated on a hill near Nagasaki in Hizen; porcelain was made imitating the Chinese Sometsuke, principally tea-services or Saki materials; it is now extinct.

Madsugaya-Yaki. This factory was established about 1710; the porcelain made there was very fine and excellent, but not painted; it only lasted fifty years, and specimens are rarely met with.

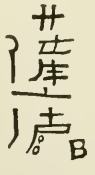
Shiro-Ishi-Yaki. Origin unknown, but it has become remarkably developed within the last twenty years. A porcelain-maker named Soba, from Kioto, came to improve the ware.

Shida-Yaki. The works of Shida, Ko-Shida, and Yoshida are situated at a village not far from Ureshino, province of Hizen, but only cheap and inferior domestic articles are made.



OHOSOUMI (Province).

Ko-Chiusa-Yaki. There are two specimens in the Japanese Collection. An incense-burner of fine cream-coloured ware, minutely crackled glaze, painted with flowers, partly gilt, a specimen of "Kochiusa" ware, made at Chiusa in this province, A.D. 1660, and a stand of fine cream-coloured ware, painted and gilt with a variety of ornaments, of "Kochiusa" ware, made at Chiusa, A.D. 1690. *Jap. Hist. Coll.*, 290.



SATSUMA (Province).

Satsuma is a province situated south-west of the island of Kiu-Siu, governed by the Prince of Satsuma. The fayence made here is a sort

of pipeclay, usually of a buff or cream colour, soft and porous body, and slightly baked, with a thick transparent glaze, but imperfect, the surface being covered entirely with minute cracks; the ornamentation is upon the glaze, and many of the pieces are painted in gold and colours, with figures, flowers, birds, and conventional designs, with exquisite finish. The ancient examples are of a grey glaze, and have a peculiar waxy appearance: these are much prized. The modern Satsuma ware being of so soft a body, is very fragile and will not bear rough usage; it is consequently more for ornament than use, and will not bear frequent washing, or the gold and colours, slightly baked upon the glaze, will quickly disappear. The body is more like that of the Henri Deux ware than any we have met with. The demand for Satsuma at the port of Yokohama has caused many imitations of the old ware to be manufactured at a cheap rate for the London market, especially at Yedo and Awata; but the Japanese do not willingly part with the old specimens, being themselves great amateurs.

Satsuma-Yaki. This ware is now made in a village called Nawashiro-gawa, in the province of Satsuma. The making of pottery was introduced from the Corea about 1470, when a kind of stoneware was made, and a white ware like the Corean white porcelain. In the beginning of the seventeenth century, the tea-clubs being then numerous, tea materials were made to meet the demand, cups, pitchers, &c., also an imitation of Cochin-China ware as well as the Corean. The ware with fine crackle, now so well known in Europe, dates from about 1592, when the Prince of Satsuma settled in his province several Corean potters with their families, first at Kagoshima, and afterwards at Chiusa, in the province of Ohosoumi, whence they removed to Nawashiro-gawa. About 1630 decoration in gold commenced.

Great quantities of modern Kioto ware are invoiced to this country by European agents as Satsuma fayence, catalogued and sold as such. These are principally made by a well-known living potter, and sometimes bear his impressed mark.

The modern Kioto ware is easily distinguished from Satsuma, being of a full buff tint, light and porous, and covered with a bright glassy varnish, crackled; the hard or semi-porcelain character of genuine Satsuma is entirely absent. It is not always marked; all those which are evidently imitations are, like Satsuma, *unmarked*. A ware in imitation of Satsuma has of late years been made in Ota, a suburb of Yokohama, by a potter named *Ko-zan*, and sometimes bears his mark in a gourd-shaped cartouch.

There are ten specimens of Satsuma ware in the Japanese Collection, all of which are made at Nawashiro-gawa, in the province of Satsuma. The dates range from 1720 to 1875, when the Collection was formed, and examples do not, from our own observation, appear to date much

farther back than about 150 years. This ware is too well known to need any full description of the separate pieces, and very few bear any marks of the factory or makers. The forms are incense-burners or koros, jars, flower-vases, teapots, and the Japanese Madonna (*Benten*) seated, of the same cream-coloured ware, &c.

Satsuma. A seal stamped on the bottom of a teapot and cover of coarse ware, coloured grey, with incised ornament of flying storks, the outlines filled in with white, made at Nawashiro-gawa, in the province of Satsuma, A.D. 1840. *Jap. Hist. Coll.*, 297.

Mr. Franks has a grey glazed stoneware bowl with three characters in high relief, *Ko-ka-tsuchi*, "Koka earth." On the lid of the box in which it is placed is written in Japanese characters, "When our ancient Lord Simadu Yoshiro went to Corea with the expedition of Toyotomi Taiko, 1592, he took water of the river Koka (in Corea) with him to the ship, and in order to prevent it becoming bad, the earth was taken up from the bottom of the river and put into the water vessel. On coming back to Japan, he ordered a potter to make five tea-bowls of this earth, of which this is one. 5th month, 15th year of Bun-kua, 1848. Soti of Iti-zi-an, of the clan of Satsuma."

R. Nagashima of Kagoshima, in the province of Satsuma, makes large vases finely decorated with imitation wickerwork. Some fine vases made by him were exhibited at the Philadelphia Exhibition in 1876, five feet high, the whole surface incised by hand, so as to represent flat woven wicker or basket work, over which birds and flowers are freely painted. His works are of a high character, and mostly imitated from ancient models.

No. 296. A pair of flower-vases of fine cream-coloured ware, with minutely crackled glaze, decorated with vines and squirrels in enamel colours and gilding. Made by R. Nagashima, A.D. 1875. Height, $8\frac{7}{8}$ inches. £9 the pair. *Jap. Hist. Coll.*

No. 292. A brazier and cover of fine cream-coloured ware, with minutely crackled glaze, painted and gilt, with flowers and other ornaments. The body has two handles and rests on three feet, the cover surmounted by a lion. Made at Nawashiro-gawa, A.D. 1720. £10, 10s. Height, 8 inches. *Jap. Hist. Coll.*

In the Japanese Collection is a pair of lofty Satsuma ware vases, crackled glaze, with monster head and ring handles, painted with groups of figures in landscapes and bands of diaper ornaments. Height 2 feet $3\frac{3}{4}$ inches. £35. Nos. 738–777.

This mark is given by Mr. J. Marryat as occurring on Japanese porcelain, but it is only a blundered form of the *swastika*, not of a factory.

There are some marks occasionally found upon Japanese porcelain which are never met with upon the Chinese; they consist of three or more dots or points in relief upon the surface of the paste, placed thus on the backs of the plates or vessels :—

which are caused by the points of support or cockspurs on which the pieces rested in the kiln, and are commonly called "spur-marks."

KANGA (*continued from page* 397).

Since the preceding sheet was printed we have met with an interesting group of old Kutani ware of the seventeenth century, decorated with diaper and floral designs in green, yellow, and red, representing the widow Tokiwa Gozen, relict of the celebrated Japanese general, Yoritomo, holding in her arms the child Ushiwaha, who also became a celebrated general. In the Nottingham Castle Museum. Presented by Mrs. Felix Joseph.

EUROPEAN PORCELAIN.

PORCELAIN has this distinguishing characteristic: when held up to a strong light, it appears *translucent*, unlike pottery or fayence, which is *opaque*. The *pâte dure*, or true porcelain, is of the whiteness of milk, and feels to the touch of a hard and cold nature, and is somewhat heavier than soft paste; underneath the plates and other pieces the rims or projecting rings upon which they rest are left unpolished or without glaze.

The properties of porcelain may be thus defined:—

Hard.—The finest and most valuable have these essential and indispensable properties: the component earths are combined in such relative proportions that proper baking renders the mass translucent, fine, hard, dense, durable, and sonorous when struck with a hard body; a white colour, approaching the tint of milk; a grain fine and close: texture compact, intermediate between the closeness of glass and the obvious porosity of the best flint ware; fracture semi-vitreous, and will sustain without injury sudden alternations of high and low temperature; the presence of an alkaline component possessing the quality of a flux relative to the others most economically brings all of them into a state approximating to fusion, and in the kinds varies the translucency, which foreigners try by every method to decrease, and the English manufacturers seek to increase, while preserving the fine close grain. The biscuit must be adapted to readily absorb water without injury. This is covered with a glaze, clear, white, transparent, indestructible by acids or alkalies or temperature, beautifully fine to the touch, smooth, and appearing soft like velvet, rather than lustrous or glossy like satin. When first applied to the ware, the water readily permeates, and on the surface the thin coating of components quickly dries into a solid shell, uniformly

thick in all parts, and sufficiently firm to bear handling without being rubbed off during removal into the seggars.

The *pâte tendre* has the appearance of an unctuous white enamel like cream, it is also to the touch of a soft soapy nature; it is less dense, yet sonorous, translucent, granular, and a very fine porous fracture, harder and less brittle than glass, and will sustain considerable alternations of temperature. Not being able to sustain so great a degree of heat in the kiln, it is consequently softer than the other. As a rule, all painting upon porcelain, or enamel painting and artistic work of every description in colours, as well as gilding, are executed *upon the glaze*, and *not* upon the biscuit. An exception, however, to this rule is the well-known *blue painted;* this and the *blue printed* are placed upon the biscuit *under the glaze.*

The *bleu du roi* (or, as it is termed in England, *Mazarin blue*) of Sèvres, Worcester, Derby, and some few Staffordshire china factories, is also under the glaze. The colour is PAINTED upon the biscuit ware, after which it is glazed and fired in the gloss-oven; it is afterwards painted in colours and gilt, and submitted to a further fire in the muffle-kiln.

All ground colours (except the *bleu du roi*, and possibly one or two others) are upon the glaze, certainly on Staffordshire china and earthenware, many of the ground colours being too delicate to withstand the intense heat of the gloss-oven.

The method of *ground laying* is as follows *on glazed ware:*—The artist lays even all the proper parts of the ware, with a pencil of suitable size, and a preparation of linseed oil, turpentine, and red lead, as a flux; he then with a lock of cotton or wool applies the powder of the enamel colour, carefully adjusting the coating, so that all the parts may be equally covered; this is then baked or fired in what is called a *hard* kiln, the heat not being so intense as the gloss-oven, but much greater than required for gold and enamel colours; it is afterwards painted and receives another firing; this ground is therefore *laid*, and not *painted*, as in the *bleu du roi.*

It may be observed that Mr. Spode produced some specimens of *rose du Barry* on the biscuit with success, but great loss ensued, and it was discontinued.

Colours.—The best colours now used in the art have these components:—

REDS—Oxides of gold and iron.

PURPLES—Oxides of cobalt, chromium, tin, and calcium.

PINKS—Oxides of chromium, calcium, and tin.

BROWNS—Oxides of chromium, iron, and manganese.

BLUES—Oxides of cobalt and silica. *Mat blue*—Oxides of cobalt, lime, and zinc.

YELLOW AND ORANGE—Oxides of lead, silver, and antimony.

GREENS—*Yellow* or *emerald*—Oxides of chromium and silicon. *Blue* or *celeste*—Oxides of chromium, cobalt, silicon, and zinc. *Green edge*—Oxides of copper and chromium.

BLACK—Oxides of cobalt, nickel, manganese, iron, and chromium.*

The amateur must be upon his guard in collecting porcelain, and not place too much reliance on the marks which he may find upon the ware. When the mark is not indented on the paste or baked with the porcelain when at its greatest heat, usually in blue (*au grand feu*), it gives no guarantee for its genuineness: the mark was nearly always affixed before glazing. It is necessary, in forming a correct judgment of the authenticity of a piece of valuable china, such as Sèvres, that many things be taken into consideration. First, above all, it is most important to be satisfied whether the porcelain be of hard or soft paste, and whether such descriptions of paste were made at the particular epoch represented by the mark; then, if the decoration be in keeping with the style adopted at the time indicated, the colours, the finish, the manner of decoration, and various other *indicia* must also be taken into account.

* Shaw's *Chemistry of Pottery*.

Italy.

FLORENCE.

A MANUFACTORY of porcelain (*soft paste*) was established here as early as 1580, under the auspices of Francesco I. (de' Medicis), Grand Duke of Tuscany. He established in the San Marco a laboratory, where the experiments were made; the manufactory was in the Boboli Gardens. He had the glory of being the first maker of porcelain in Europe; not, it is true, so hard as that of China,—that is to say, composed of *kaolin* and *petuntse*,—but softer, and like what we call translucid, which is one of the principal tests of porcelain. Vasari speaks of the translucid pottery of the Grand Duke Francis; he tells us that he called to his assistance the celebrated Bernard Buontalenti, and that in a short time he made porcelain vases as fine as the most ancient and the most perfect; he also relates that Alphonso II., Duke of Ferrara, profiting by the talents of Giulio d'Urbino, applied himself to this industry. M. Jacquemart * gives a receipt for making the porcelain of the Grand Duke Francis, taken from a manuscript discovered in the Bibliotheca Magliabechiana, compiled by some person in the Duke's employ. The fabrication of this porcelain was abandoned after the death of its inventor. In the *Diarie de Carte* of the year 1613, at Florence, it is said that at a ball there, tickets were issued made of the *porcellana regia*, on one side of which were the arms of the Medici, and on the other a scimitar. It is called the Medici porcelain,

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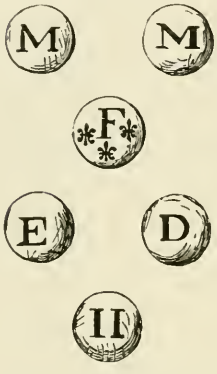
* *Histoire de la Porcelaine*, Paris, 1860.

some of the specimens having the arms of that family painted upon them. This was the first porcelain made in Europe, and is now very scarce; there are not more than about thirty pieces known. The mark is painted in blue, and represents the Cathedral of Florence. The first we have here given is on the bottom of a large bowl, painted with small blue flowers on white ground, of very hard and compact fracture, now in the South Kensington Museum; the second mark is on a plate of the same fabrique, in the possession of Mr. C. D. E. Fortnum. (*Keramic Gallery*, figs. 173, 175.)

The discovery and identification of this porcelain is due to Dr. Foresi of Florence, further corroborated by MM. Piot and Jacquemart of Paris.



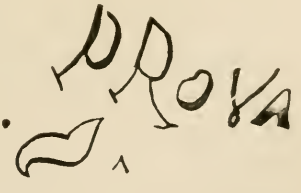
Florence. The arms of the Medici family. On a vase in the Collection of M. Gustave de Rothschild, and other pieces; the six pellets having initial letters which may be thus read—"*Franciscus Medici Magnus Etruriæ Dux Secundus;*" one of the pellets bearing the three fleurs-de-lis of France.

Florence. A fine and interesting piece has recently been acquired in Italy by Signor Alessandro Castellani; it is a shallow basin, in the centre of which is the figure of St. Mark with the lion, painted in the usual blue pigment, and in a manner which stamps it as the work of a master's pencil. The monogram, composed of the letters G. P., is painted on the volume held beneath the lion's paw; and on the reverse of the basin is the usual mark of the Cathedral. It has been suggested that the monogram may be that of Raffaelle's great pupil, Giulio Pippi *detto* Romano; but, unfortunately for this hypothesis, Giulio Romano died in 1546, whereas the Medici porcelain does not appear to have been perfected before 1580. (*Fortnum's Catalogue*, p. lxvii. of Introduction.)

LIST OF PIECES OF FLORENTINE PORCELAIN OF THE SIXTEENTH CENTURY.

1.	Vase, with handle over the top, painted with arabesques, and in front the arms of the Medici.	*Baron Gustave de Rothschild.*
2.	Large dish, painted with historical subject.	*The same.*
3.	Another piece.	*The same.*
4.	Another piece.	*Queen of Portugal.*
5.	Another piece.	*The same.*
6.	Large bowl, painted in blue with flowers.	*South Kensington Museum.*
7.	Plate, in blue with flowers.	*The same.*
8.	Oil and vinegar cruet.	*The same.*
9.	Plateau, with arabesques.	*Sèvres Museum.*
10.	Plate in the same style.	*The same.*
11.	Large square bottle, with the arms of Spain.	*The same.*
12.	The companion bottle, dated 1581.	*The same.*
13.	Another piece (a fragment?).	*The same.*
14.	Hunting bottle, in Persian style.	*Baron Alphonse de Rothschild.*
15.	Hunting bottle, with rings.	*Baron C. Davillier.*
16.	Small jug.	*M. Arondel.*
17.	A flacon.	*The same.*
18.	A large flacon of flattened circular form.	*Unknown.*
19.	Basin, with St. Mark and the lion in the centre.	*M. A. Castellani.*
20.	Plate with blue flowers.	*Right Hon. W. E. Gladstone.*
21.	Plate with blue flowers.	*Mr. C. D. E. Fortnum.*
22.	Plate with blue flowers.	*M. Foresi, Florence.*
23.	Plate with blue flowers.	*The same.*
24.	Bocaletto, Persian decoration.	*Baron de Monville.*
25.	Another piece.	*Unknown.*

Dr. A. Foresi of Florence, who claims the discovery of the documents in the Magliabecchi Library, and by whose research twelve of the pieces above described were brought to light and appropriated, has also become possessed of a trial piece, made, he thinks, in the time of Cosmo I. It is a porcelain hunting-bottle with Oriental decoration similar to No. 15, with mask loops for the cord to pass through; under the foot is written *Prova*, as in the margin. This piece he considers was also the Medici porcelain.



DOCCIA.

Doccia. This manufactory was founded in 1735 by the Marchese Carlo Ginori, contemporaneously with the Imperial Manufactory of Sèvres. At this early date he commenced making experiments at Doccia, a villa of the family a short distance from Florence, in the vicinity of Sesto. The Marquis Charles, at his own expense, sent a ship to the East Indies to obtain samples of the materials used in the composition of Chinese porcelain, and in 1737 he secured the services of Carlo Wandhelien, a chemist, who became director of the works, and its first productions became articles of commerce. In 1757 Carlo Ginori died, and was succeeded by his son, the Senator Lorenzo, who enlarged the works, constructed more improved furnaces, increased the number of workmen, and gave it the architectural appearance it now presents; he was consequently enabled to produce statues, vases, and other objects of large dimensions. These improvements were continued and increased by his son and successor Carlo Leopoldo, who established a museum for models of the most celebrated sculptors, ancient and modern, and a school of design, which may be seen by the improved character of the borders and ornaments, as well as the high finish of the ware of this period. After his death, and during the minority of his eldest son, the direction of the manufactory was confided to the Marchese Pier Francesco Rinuccini, and afterwards to the Marchesa Marianna Ginori, the mother of the present owner of the fabrique, Lorenzo Ginori Lisci, the great-grandson of the founder. The early moulds of the Capo di Monte porcelain were transferred to Doccia when that manufactory was discontinued in 1821; the consequence is, that Europe is inundated at the present day with false examples of Capo di Monte porcelain, and which can be purchased to any extent at the Doccia fabrique; the mark being also imitated, tends to throw discredit on everything emanating from it.

It may be observed that in all those countries where similar manufactures were established, they were either of short duration, or were indebted for their prosperity to the patronage and royal munificence of the sovereigns in whose states they were situated, and afterwards became their property. Doccia, on the contrary, sustained itself by the exertions alone of the Ginori family, who first originated it, the sole encouragement it obtained from the Tuscan Government was the prerogative of being the only fabrique of the kind in the state, which prerogative ceased in 1812.

During the last ten years the fabrication of the imitative Capo di Monte ware of the eighteenth century, in coloured *mezzo-relievo*, has been brought to great perfection, as well as the successful imitation of the maiolica of Xanto, and Maestro Giorgio of the sixteenth century, by

the invention and introduction of the metallic lustres in the colouring. These important results were obtained and perfected by Giusto Giusti, a pupil of the Doccia school, to whom honourable mention was accorded in the London Exhibition in 1851, as well as in that of Paris in 1855: he died suddenly in 1858.

The Doccia manufactory is particularly distinguished by the variety of its productions, and successful imitations of the maiolica of the sixteenth century, of the Capo di Monte porcelain bas-reliefs, the reproductions of Luca della Robbia, and Chinese and Japan porcelain.

The principal artists from 1770 to 1800 are given by Mr. Marryat:—

Rigaci, *miniatures.*
Antonio Valleresi, *flowers.*
Angiolo Fiaschi, *figures.*
Carlo Ristori, *landscapes.*
Gasparo Bruschi, *modeller.*
Giusep. Bruschi, *modeller.*
A. M. Fanciullacci, *chemist.*
Giov. Bat. Fanciullacci, *miniatures.*
Antonio Smeraldi, *figures and landscapes.*
Giov. Giusti, *flowers and landscapes.*
Giusep. Ettel, *modeller.*
Gaet. Lici, *modeller.*
Pietro Fanciullacci, *painter and chemist.*

The principal artist at La Doccia is now Lorenzo Beccheroni, who paints exquisite miniatures, &c.

Doccia. This mark, in red, is on a porcelain *écuelle*, the dish painted in the centre with a shield on a cross of the order of St. Stephen, quartered with the Ginori arms (three stars *argent* on a bend *or*), supported by an eagle on each side, and festoons of flowers; the borders are elaborately painted with flowers in a very effective manner; the cover has a floral monogram, composed of a large *M*, *G*, *L*, and a *C*, the last in blue, being probably that of the *Marchesa Marianna Ginori Lisci*; the *C* may be intended for her husband, *Carlo* Leopoldo Ginori. In the Collection of the Marchese d'Azeglio.

Doccia. The initials of Pietro Fanciullacci, a chemist as well as a painter, on a porcelain sugar-basin and cover, painted with peasants and landscapes, in the possession of the Marchese d'Azeglio.

Doccia. *Hard and soft paste.* This mark is a star, being part of the Ginori arms; it is in gold on the richest specimens. On a cup and saucer, painted with Florentine arms and medallions of landscapes. The same mark is also found on the Nove porcelain, and occasionally on that of Venice.

Doccia. The same star, but with more points; marked in red, on a fine specimen, with landscapes and festoons, gilt border; in Mr. Bohn's Collection.

Doccia. Another mark, of a double triangle; stamped in gold on the best pieces.

GINORI.

Doccia. The name of the Marchese Ginori is sometimes impressed, which is occasionally abbreviated, and only GIN. used.

N.S.
CA

Doccia. Porcelain. This mark is on a tea-service, painted with nymphs and satyrs. A teacup and saucer, in the Rev. T. Staniforth's Collection, has in addition CA impressed; another has P.G. There is another in Mr. Napier of Shandon's Collection, and in that of the Marchese d'Azeglio. The same mark occurs on a milkpot, painted with Carnival figures and garden scene.

These letters (N.S) are proved satisfactorily to belong to the Doccia fabrique; we have seen a complete *déjeûner* service so marked, many of the pieces bearing in addition the name Ginori. These initials are attributed to Nicolo Sebastiano.

Doccia. These marks, a mullet and double triangle, or a modification of the preceding, are in blue or gold on superior quality of porcelain.

CAPO DI MONTE.

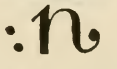
Capo di Monte. *Soft paste.* This manufactory was founded by Charles III. in 1736. It is considered of native origin, as the art, which was kept so profound a secret in Dresden, could, at that early period, have scarcely had time to be introduced here, the character of its productions being also so essentially different. The King himself took great interest in it, and is said to have worked occasionally in the manufactory. Starrien Porter, in a letter to Mr. Pitt (Lord Chatham), dated April 8, 1760, speaking of this factory, says, "The King is particularly fond of his china factory at Capo di Monte; . . . during the fairs held annually in the square before the palace at Naples, there is a shop or stall solely for the sale of his china, and a note was matutinally brought to the King of the articles sold, together with the names of the purchasers, on whom he looked favourably." On obtaining the crown of Spain, he took with him twenty-two persons to form his establishment at Madrid.

The beautiful services and groups in coloured relief are of the second period, *circa* 1760.

The earliest mark is a fleur-de-lis, generally roughly painted in blue, as in the margin. These marks have been hitherto considered as denoting

the ware made at Madrid only, but the fleur-de-lis was used both at Capo di Monte and Madrid. In so placing these, we are guided by the opinions of several gentlemen well qualified to judge, and who, from long residence in Italy, have come to that conclusion. The groups and services of this ware yet to be seen in large quantities in Naples—of so common a description that they would not bear the expense of importation—are universally acknowledged by Neapolitans as the manufacture of Capo di Monte, and these are all marked with the fleur-de-lis, probably its earliest productions. The first mark here given has, indeed, been always appropriated to Capo di Monte, and, upon comparing it with those which follow, the similarity will be admitted; it is really a badly-formed fleur-de-lis. The manufactory was abandoned in 1821. (*Keramic Gallery*, fig. 179.)

Naples. Second period, under the patronage of Ferdinand IV., 1759. These marks stand for Naples, surmounted by a crown; they are graved in red or blue on the moist clay. A cup and saucer, with a view of Naples, in Mr. Walker Joy's Collection. (*Keramic Gallery*, fig. 185.)



Naples. This mark of the initials of King Ferdinand under a crown is in blue on a cabaret with classical figures in relief.

Naples. This mark occurs on services in the Etruscan style; the initials stand for Ferdinandus Rex; used about 1780. A service with this mark, painted with copies of frescoes and antiquities of Herculaneum, inscribed "*Museo Ercolano.*" A book in the library of Sir Charles Price gives a description of a service of 180 pieces, presented by the King of the Two Sicilies to George III. in 1787. The preface, by the Director Venuti, states that the subjects are all copied from Greek and Etruscan specimens in the Royal Museum. This service is still in existence at Windsor; it is of white ground with a red and black border, the subjects painted on the flat surface.

A leaf in gold is sometimes placed on pieces of china, ornamented in relief and coloured, moulded from ivory tankards and plaques to cover the mark of the factory where they were made, so as to pass them off as genuine pieces of Capo di Monte. These are made to order principally at Berlin; the gold leaf being over the glaze, is easily scratched off, when the blue mark of the sceptre becomes visible. Sometimes the factory mark is eaten away by means of fluoric acid, but as this destroys the glaze, the leaf is added to cover the defect. Being mounted in silver, with engraved arms and date, the deception is frequently undiscovered by the unwary.

NAPLES. A vase, with flowers in relief, edged with blue and red; the mark in blue (for *Fabbrica Reale*). On a delicate cream-coloured cup, of soft paste. Sometimes the cipher is found without the crown.

Giordano.

NAPLES. This name, probably of a modeller, occurs indented on a fine statuette.

Apiello

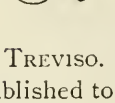
NAPLES. This modeller's name is scratched under the glaze of a pair of soft-paste china figures of male and female peasants.

Giovine in Napoli.

NAPLES. The name of a painter marked in red.

NAPLES. This monogram is deeply impressed on some Neapolitan china plates, inscribed "*Il Pescatore*" and "*Donna dell' Isola di Procida,*" painted with costume figures, the views being in the Bay of Naples; probably Giustiniani.

MILAN, 1665. In the *Philosophical Transactions* for the year 1665 we read the following:—"Notice was lately given by an inquisitive Parisian to a friend of his in London, that by an acquaintance he had been informed that Signor Septalio, a Canon in Milan, had the secret of making as good porcelain as is made in China itself, and transparent, adding that he had seen him make some. This, as it deserves, so it will be further inquired after, if God permit."

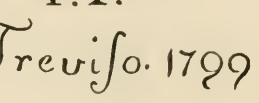


MILAN. The "Manufacture Nationale de J. Richard & C^{ie}," for porcelain as well as fayence, is successfully carried on. Their ordinary mark is in black initials; they have obtained several medals at the recent expositions.

TREVISO. There was a manufactory of soft porcelain here, probably established towards the end of the last century; carried on by the Brothers Giuseppe and Andrea Fontebasso. Sir W. R. Drake has in his Collection a coffee-cup of soft porcelain inscribed "*Fabbrica di Giuseppe ed Andrea Fratelli Fontebasso in Treviso, Gaetano Negrisole Dipinse,* 1831."

TREVISO. On a porcelain coffee-cup and saucer, the cup painted with a garden scene, with a man and woman holding flowers, the former holding a bird, the latter a cage; at bottom "*Gesner Id. xiii.;*" the saucer gilt only, and marked underneath "*Treviso,*" in blue; the other is red. (*Keramic Gallery*, fig. 187.)

TREVISO. Fratelli Fontebasso, marked in gold on a porcelain *écuelle*, blue ground, with gold fret borders and oval medallions of Italian buildings, landscapes, and figures. In the possession of the Rev. T. Staniforth. (*Keramic Gallery*, fig. 186.)



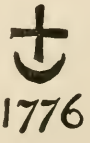
TURIN. VINEUF. This manufactory was established about 1770. Vittorio Amedeo Gioanetti was born in Turin in 1729; he was a professor of medicine, and took his degree as doctor in 1751, and a public testimonial was accorded to him in 1757; he was subsequently elected professor of chemistry in the Royal University, and was a successful experimentalist. It was about 1770 that he established a manufactory of porcelain at Vinovo or Vineuf; attempts had been previously made, but they were unsuccessful, and it was not until Gioanetti applied himself to the manufacture that it succeeded perfectly. In the *Discorso sulla Fabrica de Porcellana stabilita in Vinovo*, Turin, 1859, will be found a description of the various earths and clays of Piedmont as described by Gioanetti himself; it was noted for its fine grain and the whiteness of the glaze, as well as the colours employed. The cross alone in brown is on a cup and saucer, painted with the arms of Sardinia and gilt borders, in Mr. Franks' Collection.

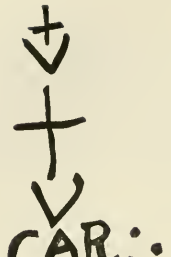
TURIN. VINEUF. Sometimes only a cross, and the letter V, for Vineuf.

TURIN. VINEUF. The letters stand for Dr. Gioanetti, Vineuf. These marks are usually graved in the paste, but sometimes coloured.

M. le Baron C. Davillier has some Vineuf porcelain cups with this mark in black; they are decorated with flowers.

TURIN. These marks of a cross and a crescent are on an oblong china tray, painted with roses and detached flowers, lately in the Baldwin Collection.





These three marks are upon an oval plateau, painted with flowers and attributes of the chase in the Sèvres style; the first is in black, the second incuse in the paste, and the third in rose colour. This painter's name occurs on another cup, green ground with medallions of flowers richly gilt, "*Ca. pinx.*" in rose colour, and the cross, V, and D.G. (as given above) in blue. In the Baron Davillier's Collection.

Vicenza. There was a manufactory of porcelain here, but we have no particulars respecting it. This mark is stamped on a dessert plate, and by some connoisseurs referred to this place.

VENICE.

The discovery of the *true* porcelain at Dresden (so called from being hard like the Oriental), which was brought to considerable perfection about 1715, on the discovery of the kaolin at Aue near Schneeberg, caused an intense excitement all over Europe, and the sovereigns of the chief states bestirred themselves to promote and encourage the art of making porcelain by every means in their power.

Vienna was one of the first to obtain the secret, which soon spread over Germany. Venice was not long in following the example: porcelain of soft paste was made here probably about 1720. The first proclamation we have any record of was made in 1728, offering facilities and privileges to any person who would undertake such works, and all subjects or foreigners who desired to introduce into the city of Venice manufactories of fine earth or porcelain and maiolica, in use in the East or West, were invited to compete.

At the date of this proclamation a porcelain manufactory did actually exist in Venice, but the exact time of its establishment is not known.*

Mr. Rawdon Brown (quoted by Drake, *Notes on Venetian Porcelain*) tells us the "Casa Eccel^{ma} Vezzi" was founded by Francesco Vezzi, who was born October 9, 1651. He and his brother Giuseppe were goldsmiths, and had made large fortunes by their trade. In 1716 these two "Merchants of Venice" offered the state 100,000 ducats for the honour of being ennobled, and in the same year they were elected and declared Venetian noblemen. Francesco turned his attention to the manufacture of porcelain. "Early in 1723 he had given up the goldsmith's trade, and was no longer under the protection of the 'golden

* A soft-paste porcelain cup, painted with coats of arms, dated 1726, is quoted below.

dragon' which guarded the entrance to his shop: emerging from the plebeian rank of smelter and banker, he suddenly became a gentleman and a competitor with kings in an artistic and refined trade. Thirty thousand ducats was the sum invested by Francesco Vezzi in a porcelain company, amongst whose shareholders were Luca Mantovani and others, including, there is reason to believe, Carlo Ruzini, who reigned Doge from 1732 to 1735."

Francesco Vezzi died on the 4th May 1740; the site of his manufactory was at St. Nicolo in Venice.

Sir W. R. Drake informs us that "in September 1740 we find Luca Mantovani (his partners Doge Ruzini having died in 1735, and Francesco Vezzi in 1740) paying an annual rent of 100 ducats to the Brothers Ruzini (the Doge's heirs), not only for rent, but also for the goodwill of the furnace at St. Nicolo, which had existed (probably for earthenware) since 1515. How long after Vezzi's death the manufactory of porcelain was carried on does not appear, but, judging from the statements made to the Senate in 1765, it did not long survive him, and the secret of his process for making porcelain had evidently not been disclosed."

There is evidence that in 1735 the Vezzi manufactory had been successfully established in the state, and had succeeded in producing porcelain, the specimens of which were referred to as being on a par with the productions of the principal fabriques of Europe. It is also known that the cause ascribed for that manufactory not being permanent, but sinking "into inactivity and decay," was the fact that it was dependent on the purchase of porcelain paste in foreign countries. Materials for making porcelain were to be obtained in the Venetian dominions, but not such as to produce the *hard* or Oriental porcelain; they therefore procured it from Saxony, and probably also some of the workmen, which will account for the fact that the "Casa Eccellentissima Vezzi" produced both *hard* and *soft* paste porcelain.

To the Vezzi manufactory we must refer all the pieces marked in red or blue with VEN^ or other contractions of the word VENEZIA; they are painted with masquerades, grotesque Chinese figures, and decorations in relief, flowers, birds, arabesques, and geometrical patterns in colours, statuettes, &c., especially in the Venetian red, which pervades all the decorations, the handles, borders, and moulding being sometimes covered with silver or platina, producing the effect of oxidised metal mountings. Another striking peculiarity in the decoration of porcelain of this period is a border of black or coloured diaper-work, formed by crossed lines, and in the interstices small gilt points or crosses, bordered by scrolls in the style of Louis XV. These specimens are mostly of hard paste in form of bowls, plates, tureens, &c., and by some connoisseurs have been taken for Dresden; but they are doubtless of Venetian make and decora-

tion; being unmarked, our only means of judging is by comparison. One fact is, however, clear, which has hitherto been doubted by some, viz., *that both hard and soft paste were made, not only by the Vezzi, the Hewelckes, and Cozzi at Venice, but by the Antonibons at Nove.*

We are again indebted to Sir W. R. Drake for our information respecting the following manufacturers:—

After the Vezzi manufactory had ceased to exist, we have no documents to prove that any efforts were made to introduce the manufacture of porcelain into Venice until December 1757, when a petition was presented to the Venetian College by Frederick Hewelcke * and Co., who stated that the sale, introduced and directed by them in Dresden, of Saxon porcelain, had been carried on in a very flourishing manner, but that in consequence of the then existing war (the Seven Years' War, which commenced in 1756) they had been obliged to abandon Saxony, and to seek in a foreign country a peaceful refuge, convenient for the exercise of their art." They prayed that exclusive permission for twenty years might be accorded to them to manufacture in some convenient spot Saxon porcelain (*porcellana di Sassonia*) of every kind, form, and figure, with exemptions from taxes, for the exercise of their art during that period. The "Co." appears to have consisted of Maria Dorothea, the wife of Nathaniel Friedrich Hewelcke, who, with her husband, in 1758, presented a joint petition more in detail, asking for rigorous penalties to prevent persons in their employ taking service elsewhere, or giving any information, in order that the secret of their manufacture should not become known, &c.

The report of the Board of Trade states that Hewelcke was a man well furnished with means and capital, and one of the conditions recommended was, that the *concessionaires*, the Hewelckes, should countermark the bottom of their works with the letter V. denoting Venice.

On the 18th March 1758, the Senate granted to the Hewelckes the privileges they had requested. In what part of the Venetian dominions they established their manufactory does not appear, but when Antonibon Nove's application was presented in 1762, they sent a specimen of their porcelain which they had made in Venice.

The privileges accorded to Antonibon in 1793 caused a great competition between the rival porcelain-makers, which the Board of Trade in their recommendation styled *la fortunata emulazione*. So it may have been to the state, but to the Hewelckes it seems to have proved eventually *unfortunate*, and at the termination of that war which had brought them to Venice in 1793 they returned to their native country.

In 1765 the Senate granted to Giminiano Cozzi, in the Contrada di

* The name in the several documents is spelt in various ways—Hewelcke, Hewelike, Hewecken, and Hebelechi.

San Giobbe, Venice, protection and pecuniary assistance in carrying out a manufacture of porcelain.* Cozzi's first efforts were directed to imitate the Oriental ware; he states in his petition that he founded his anticipations of commercial success mainly on the fact that he had discovered at Tretto, in Vicentina, in the Venetian territory, clay suitable for the manufacture.

The "Inquisitor alle Arti" reported upon Cozzi's fabrique thus: "Concerning the manufactory of Japanese porcelain (*porcellana ad uso del Giappon*), it was commenced only in 1765; your Excellencies were eye-witnesses of its rapid progress, and therefore deservedly protected and assisted him. He now works with three furnaces, and has erected a fourth, a very large one, for the manufacture of dishes. He has constantly in his employ forty-five workmen, including the six apprentices, whom he has undertaken to educate, and from the date of his privilege in August 1765, down to the middle of December 1766, has disposed of 16,000 ducats' worth of manufactured goods, &c.; so that it may be fairly inferred that he will yet continue to make greater progress both in quantity and quality." This prophecy was fulfilled, and a very large trade was carried on for nearly fifty years. The pieces produced at Cozzi's manufactory were marked with an anchor in red, blue, or gold, and are still frequently met with, although specimens of his best products have become scarce; they consist of statuettes in biscuit, in glazed white porcelain, and of coloured groups, vases, &c. The gilding on Cozzi's porcelain is especially fine, the pure gold of the sequin having been used in its decoration. We have imitations of the porcelain of other countries, Saxony, Sèvres, Chelsea, and Derby; the imitations of the Oriental are astonishing. The Marchese d'Azeglio possesses some examples of the coloured groups, as well as the glazed white figures; in fact, specimens of nearly all the varieties of Venetian porcelain we have been describing are to be found in his historically interesting collection.

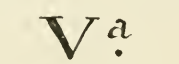
Cozzi's manufactory ceased in 1812. Since that date there does not appear to have been any porcelain made in Venice, but at Nove they still continued making porcelain for more than twenty years later. Lady Charlotte Schreiber has a splendid set of five porcelain vases of the Cozzi period, the centre being 17 inches high, the others 13½, beautifully painted with bouquets of flowers, mask handles with festoons of fruit in relief; all these pieces are marked with the red anchor. (*Keramic Gallery*, fig. 190.)

VENICE. The mark of the "Casa Eccel^ma^ Vezzi," from *circa* 1720 to 1740. This mark is found painted in red; sometimes stamped, as on a cup and saucer, with raised ornaments and the arms of Benedict XIII.

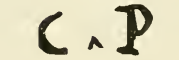
* The Senate granted him 200 ducats towards the expense of erecting a water-mill for grinding his materials, and thirty ducats monthly for twenty years.

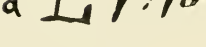
(Orsini), who was Pope about 1730; in the Collection of Mr. A. W. Franks. A similar mark is on a cup and saucer, painted with the Ottoboni arms, and the initials G O or P O interlaced, in the possession of the Marchese d'Azeglio.

Venice. This mark, engraved and coloured red, is on a porcelain cup and saucer, painted in colour, with a large shield of arms of four quarterings (not heraldic), in the possession of the Marchese d'Azeglio; it is the earliest dated piece of Venetian porcelain known, made by Vezzi at St. Nicolo.

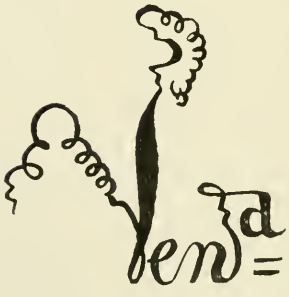


Venice. These letters, marked in gold, on a specimen in Mr. Reynolds' Collection.





Venice. These marks are on some cups, with Venezia in red, painted with flowers and ornaments in the Persian style; soft paste. The meaning of the letters C P is unknown; the characters underneath are the price—Lire nuove 3, and Lira 1, 10 soldi. In M. le Baron C. Davillier's Collection.



Venice. This fanciful mark of the Vezzi period, in blue, is on a porcelain saucer, the cup having VEN$^{A}_{..}$ in smaller characters, painted with blue birds and leaves, partly gilt. A cup and saucer with similar mark is in the possession of the Marchese d'Azeglio.

Venice. This is another singular mark of the "Casa Eccell.a Vezzi;" the V formed of flourishes in the shape of three cranes' heads and that of a lion, in allusion to the lion of St. Mark; it occurs in red on a porcelain cup and saucer.

VENICE. These letters incised on a quadrangular compotier, painted with grotesque animals and the mark Ven^{a}. In the possession of Sir Kingston James.

A *f*

VENICE. These marks are scratched in the paste on teapots of the Vezzi period. In the possession of Sir Kingston James.

C *f*
C
A

VENICE. Other marks found on this porcelain of the same period. In Sir Kingston James' Collection.

M *f*
N *f*

VENICE. The signature of Ludovico Ortolani, a Venetian, painted at the porcelain manufactory in Venice. This was the Vezzi fabrique, *circa* 1740; it occurs on a saucer, painted in lake *camaieu*, with a lady seated holding a bunch of grapes, and a tazza and cupid (symbolical of Autumn), border of leaves, scrolls and birds. (*Keramic Gallery*, fig. 189.)

Lodovico Ortolani Veneto
dipinse nella Fabrica di
Porcelana, in Venetia

VENICE. The mark of a painter of the Vezzi period, on an *écuelle* painted in Indian-ink, with a naked boy looking through a telescope, and extensive landscape, rococo border, etched in lines as from an engraving. In Mr. J. Sanders' Collection.

Jacobus Helchis fecit.

VENICE. The mark of a painter (Giovanni Marcone) of the Cozzi fabrique, *circa* 1789, on a cup and saucer painted in colours with classical subjects and female figures; another plate has a similar subject, with border of festoons, flowers, and birds. Marcone appears to have painted both at Nove and Venice.

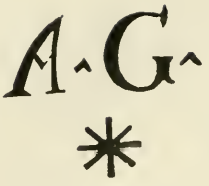
G.M

VENICE. On a soft-paste cup, painted with flowers, in M. le Baron C. Davillier's Collection; the letters are in black, the anchor in red.

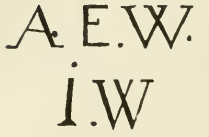
I. G.

VENICE. *Soft paste.* An anchor, painted red; on specimens much like Chelsea. Porcelain of the Cozzi period.

VENICE. Another variety of the anchor, painted red. Some specimens of Venetian porcelain of the Cozzi fabrique are so similar to the Chelsea, both as to the paste and decoration, as scarcely to be distinguished.



VENICE. This mark, in red, is on a porcelain cup, painted in the Chinese style with flowers; the saucer, of the same pattern, has the Venetian red anchor underneath the letters instead of the star. In the possession of the Marchese d'Azeglio.



VENICE. These two marks are on two porcelain cups and saucers, lately in the possession of Mr. C. W. Reynolds.

N.B.—The establishment of Messrs. Bertolini at Murano was, as we have seen, an important manufactory of maiolica, as well as of glass (p. 121). It has also been supposed they produced porcelain; but the following notes will prove that none was ever made there. They certainly produced very clever imitations of porcelain in opaque white glass, called *smalto*, which have been frequently mistaken for porcelain, and this was apparently all they ever attempted. Early in the eighteenth century they obtained a decree for the sole manufacture of what they called *canna macizza* and *smalto*, both of which were enamelled glass, painted and gilt. Another decree, dated 1738, permits them to construct four additional *crucibles* for the same manufacture. In a petition for a decree for ten years, in 1753, the Brothers Bertolini state that they had invented the manufacture of painted and gilt enamel, in imitation of porcelain ("che oltre aver essi inventato le manifatture di smalto dipinte e dorate a somiglianza di porcellane"). These imitations are not uncommon. Mr. Reynolds has a smalto vase, 14 inches high, painted with Mercury and Minerva, and a cup and saucer with the arms of Doge Tiepolo, both of which have the mark "Ven^{a}," as on porcelain. Sir W. R. Drake (to whom we are indebted for this information) says the Abbé Zaneti, curator of the Murano Museum, showed him specimens of Bertolini's *smalto*, or painted and gilt enamel, with Japanese designs; and after every possible inquiry and search in Murano by the Abbé and other competent authorities, "it may be taken for granted that the Bertolini did not at any time make porcelain."

NOVE.

The manufacture of porcelain at Nove may be traced back as far as the 12th of January 1752, at which time Pasqual Antonibon brought from Dresden a certain Sigismond Fischer to construct a furnace for making porcelain in the Saxon style.

From this time forward he continued his experiments, and must have made great progress in the art, for in February 1761 he had three furnaces, of which one was for Saxon (*ad uso Sassonia*), the other two for French porcelain (*ad uso Francia*). It was about this time that Pasqual Antonibon possessed, in addition to his keramic works, a fabrique of waxed cloth (*tele cerate*), in which he had invested a large capital; it was not, however, a successful speculation; but it did not disconcert

his other establishments; they continued prospering, and his porcelain kept on always advancing to perfection.*

In 1762 Antonibon submitted to the Board of Trade specimens of his porcelain, and petitioned that the patent rights which had been conceded to Hewelcke should be extended to him. At that time, the report states, Antonibon had at Nove a manufactory, rich in buildings, machinery, and tools; the capital embarked in it was estimated at 80,000 ducats, and he gave employment to 150 men and their families, in addition to 100 people employed in his retail business, carried on at his three shops in Venice, so great was the sale of his products. This extensive manufactory was, however, principally for maiolica.

On the 7th April 1763, a decree was made in his favour, and he appears to have set earnestly to work in his manufacture of porcelain. His competitor, Hewelcke, shortly after deserted Venice; but he had a more formidable rival in Giminiano Cozzi, who obtained a decree for making porcelain in 1765, in which Pasqual Antonibon's manufacture is noticed, the Senate declaring it to be the duty of the magistrate to make such arrangements as would lead to an amicable understanding between the rival manufacturers and their workmen.†

Pasqual Antonibon and his son Giovanni Battista continued the fabrication of porcelain until the 6th of February 1781, when they entered into partnership with Signor Parolini, always continuing the same manufacture, *con sommo onore dell' arte*, until the 6th of February 1802; it was then leased to Giovanni Baroni, and he produced some very charming pieces, both in form and decoration; but in a few years, from being badly conducted, it began to fall off, and by degrees it went to decay and was abandoned. The "Fabbrica Baroni," however, lingered on for more than twenty years.

On May 21, 1825, the old firm of "Pasquale Antonibon & Sons" resumed the works, the actual proprietors being Gio. Batt. Antonibon and his son Francesco. They continued making porcelain until 1835, but all their efforts to sustain it were ineffectual; they could not compete with the porcelain manufactories of France and Germany, so they were compelled to abandon the manufacture,‡ since which time to the present they confine their attention to *terraglia* (*terre de pipe*), *majoliche fine* (*faïence*), and *ordinarie* (ordinary wares), which are all monopolised by Rietti, a dealer at Venice.

We have been favoured with the following interesting communication

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* Letter of Francesco Antonibon, dated August 1869, to Lady Charlotte Schreiber.

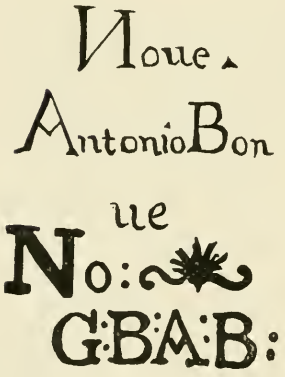
† Drake's Notes on Venetian Ceramics, p. 33.

‡ Letter from Francesco Antonibon, one of the present proprietors, to Lady Charlotte Schreiber, who has kindly placed it at our disposal. It forms a complete history of the Nove porcelain.

from the Baron Charles Davillier, which we give in his own words. Describing a dish in his Collection, he says :—

"Le sujet se devine : à droite Venise, caractérisée par le bonnet ducal, le lion de S. Marc et les roseaux de la lagune ; une femme debout à droite est ornée de la couronne murale ; c'est sans doute la ville de Bassano ; elle présente à Venise une jeune femme agenouillée que soutient le Temps, et qui offre à Venise des vases, plats, tasses, &c., produits de sa fabrique. Sur un des vases est une armoirie (une fasce rouge sur fond blanc), peut-être celle de Bassano, un plat porte le monogramme ci-contre de Giov. Batt^a. Antonibon. Voilà donc une pièce certaine de cette fabrique.

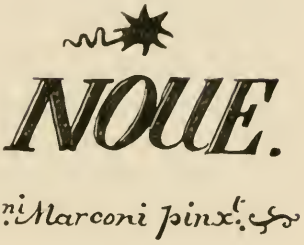
"Une assiette évidemment de la même main représentant Hercule qui terrasse Nessus et enlace Déjanire : sur la bordure, le même monogramme, et jaune ombré de brun, comme ci-contre. Ces deux pièces, meilleures comme dessin que celles de la céramique du temps, rappellant, par le style et par la couleur, les compositions de Tiepolo, alors en si grande vogue. Passons à une troisième piéce : c'est :—



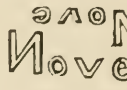
"Une théière, ornée de fleurs peintes à larges traits : un médallion soutenu par une chaine et portant le même chiffre est peint au dessous du goulot, également en jaune ombré de brun : sous la théière, ont lit ces mots en violet : ici le nom *Antonibon* se trouve écrit en deux mots : il en est de même sur un marque de faïence de la même fabrique donnée par M. Chaffers (page 126), c'est à dire ce qui signifie sans doute Giov. Batt^a. Antoni Bon, ou bien Antonio Bon ; le B ne pouvant signifier *Bassano*, puisque le nom de *Nove* se trouve au dessus."

Nove. The mark on the porcelain of Antonibon is usually a star of six rays in blue or red, sometimes in gold. Lady Charlotte Schreiber has a specimen on which the star is impressed, and another star by its side painted in red, also a vase and cover painted in lake *camaieu* of St. Roche, with N stamped in the clay. (*Keramic Gallery*, fig. 195.) A cup, recently in the Reynolds' Collection, has a red star and the letter P, probably for Parolini. A star is sometimes found on the porcelain of Venice, but rarely.

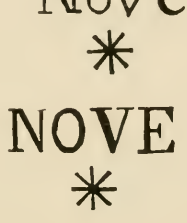
NOVE. This curious mark of Antonibon's manufactory is on the centre of a set of three *éventail* jardinières of porcelain, beautifully painted with mythological and classical subjects, and garden scenes, elaborately gilt borders, and the arms of Doge Tiepolo. The comet is uncommon; the painter's name is Giovanni Marconi. (*Keramic Gallery*, fig. 196.)



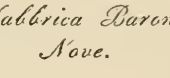
NOVE. This mark is on a teapot, like Doccia ware, ornamented with raised flowers and painted bouquets; it is the name of the place, in raised letters repeated, as in the margin. In the possession of Right Hon. W. E. Gladstone; sometimes the word "Nove" is written in red.



NOVE. These two marks are also found; the latter is pencilled on a porcelain jardinière and stand, with green and gold bands, painted with bouquets, marked in gold. South Kensington Museum; cost £12.

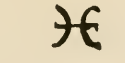


NOVE. The mark of Giovanni Baroni, successor of Antonibon, 1802–25. On a porcelain vase, with two handles, coarsely painted, pink ground, in the Collection of Right Hon. W. E. Gladstone.

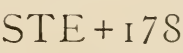


NOVE. Giovanni Baroni. On a very fine porcelain vase, oviform, with coloured painting round the body of merchants of European nations, merchandise, and shipping, with handles in form of female figures. (*Keramic Gallery*, fig. 197.)

NOVE. Another mark attributed to this manufactory.



ESTE, between Padua and Ferrara. Porcelain was made at this town as well as fayence, and of a high character. We have seen many examples quite equal to anything produced at Doccia, which it much resembles. Lady Charlotte Schreiber has a pair of statuettes on square pedestals, modelled with great feeling and grace, one of the Virgin standing on the horns of the moon, trampling on a serpent, an apple at her feet, inscribed in front IMMACULATA, on the back ESTE, incuse; and the other of St. John holding



a cup containing a serpent and a book inscribed S. JOANNES; on the back ESTE + 1783; height with pedestals, 15½ inches.

Giovanni Pietro Varion, a Frenchman, who had previously been a modeller in Antonibon's fabrique at Nove, left there about 1765 with his wife, Fiorina Fabris, and directed his steps to Bologna, but it does not appear that his patron, who desired to establish him there, was successful, or carried it on to any great extent. In 1776 and 1777 Varion made several attempts to introduce the manufacture into Modena without success. (See MODENA.)

In 1780 Varion and his wife returned to Este. Girolamo Franchini, a clever artist, goldsmith, and engraver, associated himself with Varion, and erected a fabrique to make porcelain. They produced several important pieces; a stupendous group of Parnassus is mentioned as being much admired in the shop of Franchini at Este, as well as several pastoral and mythological groups of porcelain, which were distinguished by their extreme whiteness.

After Varion's death his widow continued making porcelain, as shown in a decree of 27th August 1781 :—"Per dieci anni avvenire calcolabili dal di della pubblicazion della presente, oltre la fabbrica Cozzi, e le altre due già esistenti l'una in villa delle Nove della dita Antonibon; e l'altra in Este di d. Fiorina Fabris r. del fù Gio. Pietro Varion, non potranno erigersi nuove fabbriche di porcellane in Venezia e nello Stato."

By this document it is clear that the Widow Fabris had the exclusive right, and probably retained the secret of making porcelain.

By a decree of the Senate, 29th March 1781, it appears that Antonio Costa and Fiorina Fabris were associated in a manufacture of terraglia, in imitation of the English ware made by Wedgwood. We have no notice of Gio. Battista, but he may probably have been the son of Fiorina Fabris above named.

Gio. Batta Fabris Fecce.

ESTE. This mark is on a large porcelain vase of scroll form, painted with flowers, and ornamented at bottom and on the pedestal with leaves and flowers in low relief, with scroll handles; 26 inches high; date about 1780.

Giovanni Battista Brunello, some years before 1765, had a manufactory of maiolica at Este, the productions being of an artistic character and much esteemed. It is said that several artists from Antonibon at Nove assisted him; among them were Gio. Maria Ortolani, M. Antonio Verziera, and a certain Reato, the first of whom for seventeen years studied under Antonibon. Brunello copied the English pottery, "*le terraglie inglesi*" of Wedgwood, which had been brought to such perfection in 1759 at Burslem that it was sought after throughout Europe. Giovanni Battista Brunello died about 1780, leaving his son Domenico to continue his industry, who desired to add to his fabrique the important

manufacture of porcelain, which had taken root at the fabrique of Franchini, to which we shall presently allude, and had been introduced by M. Varion and his wife, Fiorina Fabris. In consequence of the second privilege accorded to Franchini in 1785, Brunello's trade diminished; he consequently tried in 1787 to obtain a faculty to make *mezze porcellane*, which differed slightly from the porcelain of Fabris and that of Cozzi of Venice. Although he met with great opposition, he succeeded, by the employment of other materials, in gaining his point, and made both terraglia and porcelain.

The fabrique of the terraglia of Brunello was in 1810 ceded to Domenico Apostoli, under the direction of Domenico Contiero, formerly modeller to Franchini, and in 1833 it reverted to Pietro Apostoli, a clever artist, who produced vases ornamented in relief of a bright red and brown maiolica, coloured like tortoise-shell, &c.

Este. These initials of Domenico Brunello are incised on a white porcelain teapot, with a band of key-pattern in relief round the body, the cover surmounted by a bird. In the possession of Sir Kingston James.

Este. Girolamo Franchini having discovered in the mountains around Este and Vicenza a suitable earth, obtained in March 1782 a privilege for making terraglia after the English fashion, and established a fabrique at Este. In 1785 a second privilege was granted, annulling the decree made in 1771 accorded to Costa and Fabris for making terraglia, in which, by the introduction of new materials, he had much improved the ware. The Franchini fabrique after the death of Girolamo was continued by his son Domenico, who excelled in white maiolica as well as in porcelain.

Modena. In the year 1776, Gio. Pietro Varion of Paris, fabricator of porcelain, encouraged by the Marchese Paolucci, Minister of Duke Francesco III., made several attempts to introduce the manufacture of porcelain into Modena, but through the malicious opposition of the makers of porcelain at Venice he was unsuccessful. He is thus described in a memorial of 1776:—Pietro Varion, native of Paris, at present residing in Este, manufacturer of porcelain after the manner of France, Florence, and Vienna, is desirous of coming to settle in Modena to introduce the fabrication of porcelain, &c. To prove his ability, he exhibited various groups, similar to that he had made for the hereditary Princess of Modena. In the following year he made another vain attempt.

About five years after (1782), Giovanni Oxan, a native of Franconia, sent the Duke the following brief petition:—

"Ser^ma. Altezza,—Gio. Oxan desiderando di stabilirsi negli Stati di V.A. ed in essi introdurre la di lui arte di fabbricare la porcellana

esercita finora in quelli di Parma,* supplica di poter ciò eseguire.—Gio. Oxan."

This was followed by a memorial to the Consiglio di Economia, with specimens and a specification of the necessary expenditure in the erection of a porcelain fabrique; but it was of no avail. The next day the Duke made known his determination in the following brief answer:—

"Semprechè non trovi chi voglia intraprendere simile commercio incomba pure agli altri suoi affari."

Rome. A manufacture of *biscuit* porcelain was introduced here by the celebrated engraver, Giovanni Volpato of Venice, in the year 1790. Great care was taken in the execution of groups and statuettes from the antique, and fine modern models after Canova, &c.; at one time no less than twenty experienced artists were employed in modelling. Large furnaces were erected and a considerable sum of money expended in experiments, but the manufacture could not compete with the French wares. In 1803 Giovanni Volpato died, and shortly after his son Giuseppe also died, leaving a widow and six sons. She subsequently married Francesco Tinucci, the chief modeller of the biscuit figures, who superintended the manufactory until 1818, when her eldest son succeeded to the works; but in 1820 they declined. The Pope wishing its re-establishment, it was continued until 1831, when Angelo Volpato died, and was succeeded by his younger brother, Giuseppe; but the works soon ceased. Few pieces bear the mark, but occasionally they were stamped G. Volpato Roma, on biscuit statuettes after Canova and the antique.

* This is the first notice we have met with of the existence of a manufacture of porcelain in Parma.

Spain and Portugal.

MADRID.—BUEN RETIRO.*

WHEN Charles III. of Spain reigned in Naples, he established in 1736, at Capo di Monte, the celebrated porcelain manufactory. The King, it is said, took great interest in it, and worked occasionally there. Don Eugenio Larruga, in his *Memorias Politicas y Economicas*, vol. iv., Madrid, 1789, says, that "it was the King's intention to imitate the porcelain manufactured at Meissen, and that in order to discover the secret process employed there, he engaged Don Louis Schepers, descended from a Belgian family, established many years in Italy and Spain." We do not find this statement confirmed by any other author: the evidence against it is, however, that neither the paste, the modelling, nor the painting of Capo di Monte porcelain are like old Dresden—one of the reasons why the manufactory at Naples is considered of native origin. The protection which Charles III. bestowed on the works at Capo di Monte ended on his coming from Naples, after the death of his brother Ferdinand VI., to take possession of the crown of Spain. He then determined to establish a manufactory at Madrid, where the process of the Italian fabrique might be continued, and which would likewise be an object of his attention and protection. The documents we have been able to examine in the Archives of the Royal Palace at Madrid, at Alcala, in the Ministry of Finance, and elsewhere, which now for the first time have been published by any Spanish or foreign writer, prove the interest which Charles III. took in establishing the manufactory of Buen Retiro.

* We have been favoured with the following historical notes on the porcelain of Buen Retiro, by Don Juan Facundo Riaño, of Madrid.

Before the King left Naples, he ordered that the following letter should be written to the Secretary of State at Madrid:—

"In the same manner the workmen and the utensils used at the royal manufactory of porcelain of Capo di Monte are to be embarked from Naples direct to Alicant, in the vessels prepared for that purpose, in order to continue from there the journey to Madrid. The necessary conveyances are to be provided, and the expenses to be charged to his Majesty's account."—*Letter from the Marquis of Squilace to his Excellency Don Ricardo Wall, Naples, Sept.* 11, 1759.

Charles III. landed at Barcelona on the 17th of October of the same year, and continued his journey by Catalonia and Aragon to Madrid, and neither the entertainments which he had to attend nor the business of all kinds which pressed upon him made him forget his plan of establishing the porcelain manufactory.

In a letter from the Marquis of Squilace to the Secretary of State, Wall, dated Saragossa, November 11, 1759, he tells him that the King had heard of the arrival at Madrid of some of the workmen of Capo di Monte, and gives orders that the necessary assistance should be afforded them, and if the director, Don Juan Thomas Bonicelli, had applied for money, the sum considered necessary should be given. Two days afterwards Wall answered Squilace, saying—

"I will give the orders and help the workmen who are to establish the manufactory, and let them have every facility to examine the different sorts of earths and places which may suit them, and the director, Bonicelli, shall have the money given him that he may require for the purpose."

In a minute of Wall's, addressed to the Minister of Finance, the Count of Valparaiso, on the 22nd of November, and in several other documents, it appears that, by the King's orders, 300 ducats of gold were given to Giuseppe Gricci, "modeller of the manufactory," in the absence of Bonicelli, who had not yet arrived at Madrid.

The King stayed at Saragossa for more than a month, owing to the illness of his wife and children, and was not able to continue his journey until the beginning of December. The King, however, ordered Squilace to write to Wall on the 21st of November, saying the King had been informed that a place was found near Madrid where the works could be established, but that he did not know the exact locality; that his Majesty was anxious to be made acquainted without delay, and the plans were to be sent immediately. Wall answers on the 24th of November that Giuseppe Gricci had undertaken to draw a plan of the spot chosen for the porcelain manufactory. There are still documents relating to the same subject which passed between the King and his Ministers during his stay at Saragossa.

Charles III. reached Madrid on the 9th of December, and before his arrival the Count of Valparaiso had paid 100 doblones of gold more to

the modeller, Giuseppe Gricci, who wrote from the Batuecas on the 5th, asking for "altro cento doppie per potere compire a quanto necessita questa Reale Fabbrica." The director, Don Juan Thomas Bonicelli, must have arrived at the same time, and probably treated of these matters with the King, for there are two communications of his, dated the 14th of December, both addressed to Wall. In one he says, his Majesty had deigned to gratify with an aid of costs the workmen employed in the building, and begs the sum should be given to him; and in the other, he includes a list of the workmen belonging to the royal manufactory, "who have arrived from Naples, with the salaries they have earned until the present time, that in sight of them the necessary arrangements should be made of what they are to receive according to his Majesty's orders."

This list is most important, and we give it at full length, for it tells us the names of the artists and workmen who came from Naples to establish the manufactory of Buen Retiro.

LIST OF THE PERSONS EMPLOYED AT THE ROYAL MANUFACTORY WHO HAVE LATELY ARRIVED FROM NAPLES.

Cayetano Schepers, Chief Composer.
Pablo Forni.
Joseph Gricci, Principal Modeller.
Carlos Gricci, his Son.
Esteban Gricci, Modeller.
Cayetano Fumo, Modeller.
Basilio Fumo, Modeller.
Joseph Fumo, Modeller.
Carlos Fumo, Modeller.
Macedonio Fumo, Modeller.
Joseph Santorum, Modeller.
Juan Bescia, Modeller.
Bautista de Bautista, Modeller.
Antonio Morelly, Modeller.
Salvador Nofri, Modeller.
Phelipe Esplores, Modeller.
Ambrosio de Giorgi, Modeller.
Pedro Antonio di Giorgi, Modeller.
Pablo Frate, Modeller.

Workmen employed in the Kilns:—

Jenaro Bonincasa.
Nicolas Rocio.
Pasqual Rocco.
Juan Frate.
Baldo de Beneditis.
Nincenzo Frate.
Matheo Mayni.
Giorchino Amable.
Joseph Esclavo.
Antonio Aquaviva Esclavo.

Workmen who pound the Colours:—

Francisco Conte.
Nicolas Conte.
Angelo Lionelli.
Joseph Caramello.
Joachim Pataroti, Carver in pietro-dure.

Workmen employed at the Wheel:—

Joseph Grossi.
Nicolas Botino.
Juan Remini, Gold-beater.
Pedro Chevalier, Mounter.

Painters:—

Joseph de la Torre.
Juan Bautista de la Torre.
Nicolas de la Torre.
Raphael de la Torre.
Fernando Sorrentini.
Mariano Nani.
Jenaro Boltri.
Nicolas Donadio.
Antonio Provinciale.
Joseph del Coco.
Carlos Remissi.
Francisco Simini.
Xavier Brancacio.
Joseph Esclavo, a Black.
Francisco Esclavo, a Black.

Ten days after the King's arrival, on the 19th of December 1759, Don Carlos Antonio de Borbon, his Majesty's architect, presented to him the plans and design of the building required for the manufactory. The place selected was near the Hermitage of St. Anthony, inside the royal gardens of the Buen Retiro, which had been chosen for the purpose.

The architect presented his estimate with the plans of the building, but I have been unable to find among the papers in the archives at Madrid the original document. The copy exists, and states that "the walls were to be brick and mortar, the foundations of granite, a row of stones two feet high on the walls, vaults to serve as roofs to all the rooms," &c. Ponz tells us in his *Viage por España*, vol. vi. p. 108, that the building was "large and of regular architecture."

The sum asked for the building was 179,130 reals, and 217 arrobas of lead for water-pipes. On the margin of the plan there is a copy of the King's approval on the 28th December, who gives orders that it should be executed without delay, and there are copies of communications which were written on the same day, ordering the money to be given to the architect.

Don Carlos Antonio de Borbon was a black slave, who, according to Larruga (*Memorias;* vol. iv. p. 213), had been captured with five other blacks by the seaman Barcelo during the reign of the King's predecessor (Ferdinand VI.). The Queen-mother sent them to Naples, and Charles III. gave them an artistic education. Don Carlos Antonio devoted himself to architecture, and came to Spain with the King's household.

In January 1760, another architect, Don Carlos Witte, was ordered to make ready a paper-mill, which had been abandoned in the royal gardens of St. Fernando, near Madrid, that it might likewise be used for the manufacture of china. On the 22nd of May the work was finished;

the money spent on the building was 6226 reals. There are estimates, signed and approved of by the architect Borbon, for fresh outlays for the building in the Retiro, amounting to 145,000 reals and 46,168 reals. On the 4th of July of the same year (1760), Squilace sent orders to Wall, in the King's name, to build a house for the manager of the works near the Hermitage of St. Anthony. Larruga tells us that "the King spent in establishing this manufactory eleven millions and a half of reals (£115,000), with a cost of two millions of reals a year to keep it up (£20,000).

William Clarke, in his *Letters Concerning the Spanish Nation*, written at Madrid during the years 1760 and 1761, London, 1763, says, p. 262: "At Madrid is lately set up a manufacture of porcelain in the gardens of the King's palace at the Retiro, wrought by artificers brought from Saxony;" and there are documents existing at the Royal Archives at Madrid, of the years 1760 and 1761, proving that they had begun to work at the manufactory. The workmen employed there were to be attended by the doctors of the King's household, and they enjoyed several legal privileges. In Townsend's *Journey through Spain in 1786 and 1787*, London, 1792, he says, in vol. ii. p. 278:—

"I tried to obtain admission to the china manufacture, which is likewise administered on the King's account, but his Majesty's injunctions are so severe, that I could neither get introduced to see it, nor meet with any one who had ever been able to procure that favour for himself. I was the less mortified upon this occasion, because, from the specimens which I have seen, both in the palace at Madrid and in the provinces, it resembles the manufacture of Sèvres, which I have formerly visited in a tour through France."

Another traveller in Spain confirms how strict the orders were that no one should be allowed to visit the works—*Nouveau Voyage en Espagne, ou Tableau de l'Etat actuel de cette Monarchie*, Paris, chez Regnault, 1789, vol. i. p. 233:—

"Le monarque actuel a établi dans leur intérieur une fabrique de porcelaine, dont l'entrée est jusqu'à present interdite à tout le monde. On veut sans doute que ses essais se perfectionnent dans le silence avant de les exposer aux yeux des curieux. Ses productions ne peuvent encore se voir que dans les palais des souverains ou dans quelques cours d'Italie, auxquelles il les envoie en presens."

I have only been able to find mention of a permission granted in 1800 to Citoyen Alquier, envoy of the French Republic, who is recommended most earnestly to the director to visit the manufactory.

We cannot find any document proving the precise date when porcelain began to be manufactured at the Retiro. It may probably be found in one of the archives of the state, as well as details referring to the designers and cost of the most important pieces preserved in the royal palaces at Madrid. The rapidity with which the workmen were

installed leads us to suppose no time was lost. Clarke, who writes in 1761, says the works were begun, and in 1764 there were already pupils of the manufactory who attended the classes of design at the Academy of St. Fernando. In a document at the archives of the Ministry of Finance, there is a memorandum asking the Academy to send an account of what is due for these pupils. Larruga, in his *Memorias*, tells us that as soon as the building was finished they began to make china under the direction of Don Cayetano Schepers, but all that was done during the time he was superintendent failed, much to his astonishment, as he employed the same process and the same workmen that he had done in Naples, where all had turned out successfully. Schepers attributed this to the squabbles between the Spanish and Italian workmen. Nothing important was made at the manufactory during Cayetano's direction. At the Ministry of Finance there is a series of documents, from 1783 until the end of the century, which proves that Sebastian Schepers, a son of Cayetano, was making experiments to make porcelain with different clays of the country. He complains constantly of the obstacles which meet him at every step. There is an interesting document at the Ministry of Finance, which Don Sebastian presents in 1797, giving an account of the different methods employed in other countries in the manufacture of china.

In the meanwhile, the porcelain made at the manufactory during the first thirty years was kept for the exclusive use of the royal family of Spain, or to be sent as presents to foreign courts. Nothing was put for sale until January 1789, after Charles III.'s death, which occurred in 1788, when Charles IV. determined that the china manufactured at the Buen Retiro should be sold to the public.

The director at that time was Don Domingo Bonicelli, a son of Don Juan Bonicelli. Don Domingo was commissioned to look for a suitable place where the things could be exhibited for sale inside the Retiro itself, and a wareroom was prepared, which had been occupied by the Swiss guard, near the Hermitage of St. John. Don Manuel Machuca y Vargas, an architect, arranged it for the sum of 35,000 reals (£350). In order to facilitate the sale, another room was taken at Madrid, in the Calle del Turco, which is mentioned in *Noticias Varias y Curiosas de Madrid*, published by Valero Chicarro in 1792 and 1793. This establishment cannot have given great commercial results, for in 1800 the director of the manufactory, Don Cristobal de Torrijos, begs the Government to close the warehouse in the Calle del Turco, and leave only the one at the Retiro open to the public, giving as a reason that "the objects manufactured were simply for ornament, and could only be bought by very rich persons," and those who could afford to buy them would not mind going as far as the Retiro to fetch them. In Southey's *Letters from Spain*, London, 1797, p. 118, he says:—

"The old palace of Buen Retiro is converted into a royal porcelain manufactory; the prices are extravagantly high, but they have arrived to great excellence in the manufacture. The false taste of the people is displayed in all the vases I saw there, which, though made from Roman models, are all terminated by porcelain flowers."

In the manufactory of Buen Retiro several kinds of china have been made, *hard* and *soft* paste, white china, glazed and unglazed, or painted and modelled in the same style as at Capo di Monte. There are many specimens existing like Wedgwood, white on blue ground, and they also made flowers, coloured, and of biscuit, groups and single figures of biscuit, as well as painted and glazed porcelain. The most remarkable specimens existing of this manufactory are those modelled in the Neapolitan style. Even in Spain the specimens of this china are very scarce, and it is only at the royal palace at Madrid, and at Aranjuez, the Escorial, and La Granja, that an idea can be formed of the perfection to which the manufacture had arrived. The finest and most important specimens existing are two rooms, the one at Madrid and the other at Aranjuez, in which the walls are entirely covered with large china plaques, painted and modelled in high relief with figures, flowers, and fruits, and fine large ornamentation. The room at Aranjuez seems the one first made, and is signed "José Gricchi," the principal modeller of the manufactory at the time it was established in 1759. Antonio Conca in his *Descrizione Odeporica della Spagna in cui Spezialmente si da Notizia della cose spettanti alle Belle Arti*, Parma, 1793, vol. i. p. 310, says, "Il Gabinetto abbellito di porcellana della Fabbrica del Retiro ha meritato le lodi de curiosi viaggiatori." He also tells us, p. 119, "Un altro Gabinetto vien chiamato della Cina pel suo principal ornato di bei putti, di bassi relievi, e di altre opere di porcellana della nuova Real Fabbrica del Retiro." Ponz describes the room at Madrid in the first volume of his *Viage de España*, Madrid, 1782: "The room is covered with large plaques of porcelain, made at the manufactory of the Retiro. In some are represented figures of children, copied from good models, and between each compartment looking-glasses are let in." Ponz says of the room at Aranjuez, "The porcelain room you have already seen, and know how fine it is, and how remarkable are the pieces of which it is made. It was begun and finished in the manufactory that his Majesty has at the Retiro." There is every reason to suppose that a great deal must have been thought of these rooms at the time.

Ever since Charles III. had established the manufactory in 1769 until 1803, they had followed the system adopted at Capo di Monte, in all that had relation to the paste, glaze, and other manipulations of this artistic industry. At the beginning of the century, however, this system was considered imperfect, and the idea occurred to the persons in charge of the establishment to imitate the porcelain made at Sèvres. Don Bartolomé Sureda, a native of Mallorca, went to Paris, where he

endeavoured to learn the manner in which the Sèvres manufactory was worked, which he did, as he tells us, after endless contrarieties and troubles. On his return to Spain in 1803, he was appointed director of the manufactory of Buen Retiro, and he began a series of experiments with the different kinds of earths which were to be found in Spain, in order to imitate the paste and brilliancy of decoration of Sèvres.

For the preparation of the important pieces which were to be decorated, two workmen were engaged from Paris, M. J. Victor Perche and M. Vivien, who agreed to do all that was required in this sort of work. M. Perche's contract began in October 1803, and was renewed until 1809, when it ended. The wife of Perche, Dona Maria Juana Ferandini, agreed also to glaze the porcelain that should be given her by the director.

They were not satisfied at the Retiro manufactory with copying the porcelain of Naples and Sèvres, for they also made very fine imitations of Wedgwood and other of the principal manufactories of Europe. The finest specimens, as before stated, and which give the best idea of the excellence of the manufactory, can only be seen in Spain. The two rooms at Aranjuez and Madrid, and a magnificent clock and four large vases with porcelain flowers, which decorate one of the state rooms of the palace, are the finest things which exist in Buen Retiro. These vases are placed in the four corners of the rooms. Each of them, including the base and porcelain flowers, is about two mètres high. The clock is decorated with large biscuit figures, and admirably modelled. It was made for the King's use, to decorate the room in which it is still placed.

There are several vases at the royal palaces at Madrid, Aranjuez, and the Retiro of Buen Retiro china. They are very often without covers, and sometimes have bouquets of porcelain or muslin flowers, and bronze gilt handles. Among them are some imitating Wedgwood, although the blue is not so pure or the biscuit-work so fine as the English. In some cases gold is added to the blue, and a very common mark at the base is R. F. D. PORCELANA D. S. M. C.

Among the private collections worth noting at Madrid containing specimens of Buen Retiro china are those of Count de Valencia and M. Ignace Bauer. The first of these gentlemen has collected together a number of groups and single figures, which form a very interesting collection. M. Bauer has four fine figures of children, the largest I have ever seen, measuring 32 inches in height. Two of them represent the seasons, Spring and Winter; the other two are black figures, evidently representing Africa and America. M. Bauer has also a group of Christ and an Apostle, made of white glazed china, modelled in the Italian style, about 26 inches high, and several other interesting specimens of the manufactory.

As we have stated before, the porcelain made at the Retiro was not

exposed for sale for the first thirty years of the manufacture, and in the latter period the sale cannot have been great, for the establishment in the Calle del Turco was closed, as the one at the Retiro was considered enough to meet the demands of the public. This is one of the reasons why, even in Spain, this china is so very rare.

We have not been able to find any details of the room at Madrid, or the fine clock and vases at the palace, but consider these to have been made in the latter period of the manufactory. At the archives of the Ministry of Finance there are many papers relating to a dinner service which was made in 1798 for Charles IV., and presented to him on his birthday, and a dessert centrepiece which was made for the King at the same time. Some of the accounts are extant of the cost of these things, which were presented from 1797 until 1800. This centrepiece is probably the same which still exists in the Casa del Labrador at Aranjuez. The cost of these pieces of porcelain must have been exorbitant. Some of the monthly accounts are in existence which were sent to the Ministry of Finance of the principal things made at the Retiro from 1807–8.

When the French made their entry into Madrid, in the spring of 1808, they took possession of the royal manufactory. In July of the same year it continued in the hands of French soldiers, and during their stay they forced open the doors of the chemical laboratory and stole several of the things it contained. The director, Sureda, informs the Minister of Finance of what had occurred in a dispatch which is among the papers at Alcala. The Minister wrote to General Belliard, begging him to put a stop to these excesses and return the stolen things. The manufactory went on working during the reign of Joseph I. In *Travels through Spain and Part of Portugal*, London, 1808, p. 23, it is said—

"The gardens of the Buen Retiro are open to the public. In the neighbourhood of these the royal porcelain manufacture is carried on in a large white building."

Lord Blayney, in his *Narrative of a Journey through Spain and France in* 1810–14, London, 1814, says—

"Several royal manufactories were established within the walls (of the Retiro), particularly of tapestry and porcelain, which were established by Charles III., but have declined since his death, and have now entirely ceased."

Richard Ford tells us in his *Handbook for Travellers in Spain*, p. 680, that—

"Everything was destroyed by the invaders, who turned the manufactory into a fortification, which surrendered, with 200 cannon, August 14, 1812, to the Duke of Wellington. Ferdinand VII., on his restoration, re-created *La China*, removing the workshops and warerooms to the Moncloa."

At the Museo Arqueologico at Madrid there is a large collection of

models, which were removed from the Moncloa after the china-works there had ceased.

This is all the information we have been able to collect concerning the royal porcelain manufacture of Buen Retiro. Some marks, not hitherto published, are annexed; and we give a list of the artists who worked at the manufactory, which will help collectors to classify the specimens of this china belonging to them.

List of the Directors and Artists who were Employed in the Royal Manufacture of Porcelain of the Buen Retiro from its Foundation in 1759 until 1808.

DIRECTORS.

Bonicelli (Juan Thomas), Principal Director at the establishment of the manufactory in 1759.

Bonicelli (Domingo), in 1786 he was Director; in 1796 he solicits his retirement, and probably died soon after.

Cristobal de Torrijos, apppointed Director in 1797, after the death of Don Domingo Bonicelli.

Sureda (Bartolomé), Director in 1804, and continues in 1808.

PRINCIPAL MODELLERS AND SUPERINTENDENTS.

Possessing the Secrets of the Fabrication (*Secretistas*).

Schepers (Cayetano), first Modeller in 1759.

Gricci (Carlos), son of Joseph Gricci; came to Spain in 1759; he appears in a list of artists employed in 1764; he died in 1795.

Gricci (Felipe), 1785; in 1802 he was first Modeller.

Forni (Antonio), second Modeller in 1802.

SCULPTORS.

Agreda (Esteban), born at Logroño, 1759; he obtained several prizes at the Academy of San Fernando; employed in 1797, and continued there in 1808.

Avila (Ceferino de), employed from 1799, and continued there in 1808.

Avila (Juan de), 1778, and continued there in 1808.

Bautista (Bautista de), 1759.

Bautista (Cayetano), 1785.

Bautista (Juan Lopez), employed from 1799 to 1808.

Benedictis (Cayetano), 1785 to 1802.

Benincasa (Miguel), 1778, and continues in 1808.

Benincasa (Vicente), 1785.

Bergar (Alonso), 1764.

SCULPTORS—(*continued.*)

BESCIA (Juan), 1759.
BORBON (Geronimo), 1802.
BORBON (Genaro), 1784, and continues in 1808.
CARAVIELO (Miguel), 1785.
CHAVES (Alonso), born at Madrid in 1741; in 1760 was appointed Modeller; and in 1763 obtained second prize at the Academy, and a first prize in 1766.
CHAVES (Justo), 1785.
ESPLORES (Felipe), 1759.
ESTEBE (Antonio), 1778, and continues there in 1808.
FLORES (Josef), 1785.
FORNI (Pablo), 1759.
FRANCHOLY (Angel), 1776 to 1808.
FRANCHOLY (José), 1804, and continues there in 1808.
FRANCHOLY (Luis), 1785.
FRATE (Carlos), 1785, and continues in 1802.
FRATES (Bernardo), 1773 to 1808.
FRATE (Fernando), 1785 to 1802.
FRATE (Josef), 1785.
FRATES (Juan), from 1794 to 1808.
FRATE (Pablo), from 1759 to 1785.
FRATES (Mateo), from 1797, and continues in 1808.
FRATES (Mateo), born in Madrid in 1788; gained a first prize at the Academy in 1805; in 1829 was appointed Director of the china establishment at the Moncloa.
FRATES (Francisco), 1764 to 1808.
FUMO (Basilio), in 1759 he was Director of the china manufactory; in 1779 was appointed a member of the Academy of San Fernando; died in 1797.
FUMO (Carlos), 1759.
FUMO (Cayetano), 1759.
FUMO (Joseph), 1759; died in 1799.
FUMO (Macedonio), 1759, and continues in 1764.
FUMO (Felipe), 1785, and continues in 1802.
FUMO (Bernabé), 1802.
GIORGI (Pedro Antonio de), 1759, and continues in 1785.
GIORGI (P. Antonio), 1760 to 1808.
GIORGI (Carlos), 1785 to 1808.
GIORGI (Ambrosio de), 1759.
GIORGI (Antonio), 1795 to 1808.
GRICCHI (Joseph), 1759; in 1766 he was appointed honorary director of the Academy of San Fernando; he died in 1769.
GRICCI (Esteban), 1759.
GUIJARRO (Dionisio), 1798 to 1808.
LLORENTE (Manuel), 1764 and 1785.
MORELLY (Antonio), 1759 to 1785.
NOFRI (Salvador), 1759, and continues in 1785.
NOFRI (Justo), 1778 to 1808.
NOFRI or NOFERI (Juan), 1802.
OCHOGAVIA (Manuel), 1764; born in Galicia in 1744; in 1760 he won a second prize of sculpture at the Academy, and in 1763 a first prize.
PALMERANI (Domingo), 1795 to 1808.
PALMERANI (Angel), 1799 to 1808.
PENABA (Joseph), 1793, and continues in 1808.
ROCCO (Vicente), 1791, and continues in 1808.
ROCCO (Bartolomé), 1763 to 1808.
RODRIGUEZ (Antonio), 1797 to 1808.
SANCHO (Dionisio), 1788; born at Cienpozuelos in 1762; won a prize at the Academy in 1793; was appointed a member of the Academy, 1796; in 1810 he went to Mexico, where he died, 1829.
SANTORUM (Joseph), 1759.
SORRENTINI (Fernando), 1785 to 1808.
SORRENTINI (Rafael), 1785.
SORRENTINI (Francisco), 1802.
VALENTIN (José), 1779 to 1808.
VALENTIN (Miguel), 1785.

PAINTERS.

ALONSO (Francisco), 1764.

BOLTRI (Genaro), 1756 ; born in Naples in 1730 ; in 1759 he came to Madrid with Charles III.'s household, and worked at the Retiro ; died in Madrid in 1788.

BRANCASIO (Xavier), 1759.

BRANCACHO (Domingo), 1762 to 1803.

BRANGA (Ignacio de), 1800 ; painter of figures ; he continues there in 1808.

CAMARON (Josef), 1802 ; born at Segorbe in 1760 ; in 1776 he won a prize of painting at Valencia ; he was pensioned to Rome, and appointed painter in ordinary to the King.

CASTILLO (Fernando del), born at Madrid in 1740 ; he was appointed painter at the manufactory, and worked there until his death in 1777.

COCO (Joseph del), 1759.

CRUZ (Mariano de la), 1807 to 1808.

DOMEN (Carlos), 1785.

DONADIO (Nicolas), 1759.

GIORGI (Miguel), 1761 to 1802.

GIORGI (Pedro Antonio), 1802.

MARTINEZ (Antonio), 1764.

MARTINEZ (Pedro), 1796 to 1808.

NANI (Mariano), 1759 ; his wife received a pension from 1804, probably the year of his death.

PESHORN (Jorge), 1788, and continues working in 1802.

PROVINCIALE (Antonio), 1759 and 1785.

QUIROS (Juan Jose), 1802.

REMINI (Carlos), 1759.

ROMERO (Juan Bautista), 1800 ; flowers and fruit ; appears in the lists of 1802.

RUBIO (Joseph), 1799 to 1808.

SEMINI (Francisco), 1759.

SORIANO (Joaquin), 1799 ; landscape painter in 1800 ; continues in 1808.

SORRENTINI (Josef), 1756, probably from Capo di Monte ; in 1802 he begs for a retiring pension.

SORRENTINI (Fernando), 1759.

SORRENTINI (Pablo), 1764 to 1808.

SORRENTINI (Gabriel), 1769 to 1808.

SORRENTINI (Manuel), 1785 and continued in 1802.

TORRE (Joseph de la), 1759.

TORRE (Nicolas de la), 1759, and in 1802 solicits his retiring pension.

TORRE (Raphael de la), 1759.

TORRE (Juan Bautista de la), 1759 and 1785.

TORRE (Francisco de la), 1779 and 1808.

TORRE (Josef de la), 1785 and 1802 ; probably a son of Joseph de la Torre, who came to Spain in 1759.

TORRE (Francisco de la), 1796, and continues in 1808.

TORRE (Julian de la), 1802.

VELASQUEZ (Castor), 1807, and continued in 1808 ; born in Madrid in 1768, and obtained a prize at the Academy in 1787.

VARIOUS ARTISTS EMPLOYED IN THE MANUFACTORY.

AGREDA (Manuel), Sculptor, and brother of Esteban Agreda ; he superintended the making of biscuit china ; born at Haro in 1773 ; won prizes at the Academy, and was employed at the manufactory from 1805 to 1808.

BAUTISTA (Juan), employed to make porcelain flowers from 1785, and continues in 1808.

BAUTISTA (Francisco), appears in 1802 as maker of porcelain flowers.

BAUTISTA (Sebastian), appears in 1802 as maker of porcelain flowers.

CHEVALIER (Pedro), mounter of snuff-

VARIOUS ARTISTS—(*continued.*)

boxes from 1759, and continued to work at the manufactory in 1763.

ESCALERA (Josef), mounter of snuff-boxes from 1781, and continues at the manufactory in 1808.

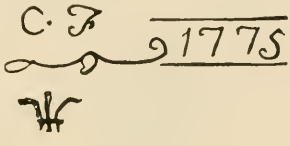
PERCHE (Jaime Victor), French workman, brought from Paris to prepare porcelain, from 1803 to 1809.

VIVIEN, French workman, brought from Paris to prepare porcelain, from 1803 to 1809.

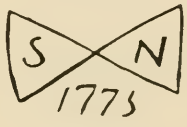
MARKS USED AT THE MANUFACTORY OF BUEN RETIRO.

The usual mark in blue, also on two fine lofty vases, with subjects from Don Quixote; belonging to Don J. F. Riaño.

CAYETANO or CARLOS FUMO. The initials and date are graved in the clay under the glaze; the fleur-de-lis is pencilled in blue. On a fine group of two children playing with a goat. In the possession of Don J. F. Riaño.

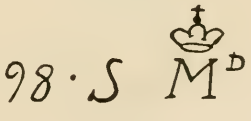


This mark is graved in the clay under the glaze on a group, modelled by Salvador Nofri; belonging to Count de Valencia.

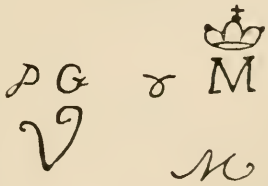


OCHOGAVIA? Graved in the soft clay, on a figure of Mercury, belonging to Don J. F. Riaño.

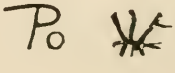
1798, SORRENTINI? These marks are pencilled in red on a pink cup and saucer, with landscapes painted *en grisaille;* belonging to Don J. F. Riaño.

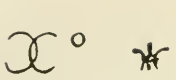


PEDRO ANTONIO GEORGI? The initials P. G. are gilt, the M crowned in red, the V and M graved in the clay; on a cup and saucer, buff colour; belonging to Don J. F. Riaño.



PROVINCIALE? The letters Po are graved in clay, the fleur-de-lis in blue, on two saucers, beautifully painted with children; belonging to Don J. F. Riaño.





Charles III. On two jardinières; the interlaced C's graved in the clay, the fleur-de-lis in blue.

R. F. Ð. PORCELANA
Ð. S. M. C.

On two vases imitating Wedgwood's blue and white jasper, with white biscuit flowers, thirty to fifty centimètres high; in the possession of the Marquis of Salamanca.

To the foregoing interesting account of M. Riaño we append the following marks, which appeared in our previous editions :—

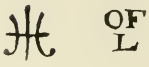
The royal manufactory and everything connected with it was destroyed by the French in 1812, and the place converted into a fortification, which surrendered with 200 cannons on the 14th August 1812 to the Iron Duke; it was subsequently blown up by Lord Hill when the misconduct or perfidy of Ballasteros compelled him to evacuate Madrid. It has been one of the calumnies against the English that all the finest specimens of china were destroyed by them from jealousy, whereas the French destroyed everything and converted the manufactory into a Bastile, which, and not the china, was destroyed by the English. Ferdinand VII., on his restoration, re-created *La China*, removing what was left to La Mancha, once a villa of the Alva family on the Manzanares.

Buen Retiro. The mark, painted in red, on a porcelain cup and saucer, brown ground, painted with flowers and fruit; in the South Kensington Museum.

Buen Retiro. The fleur-de-lis was used as a mark at Madrid as well as at Capo di Monte. It is sometimes placed above the letters O.F.L. as here shown.

Buen Retiro. This monogram of Charles III. is said to be found on the Buen Retiro porcelain, without the crown.

Buen Retiro. This mark is on a very fine vase, 19 inches high. From the family of one of the directors. The upper and lower parts are painted with landscapes, the centre is of mottled lake ground.



Buen Retiro. On a soft paste cup and saucer, delicately painted in figures; the lis is blue, and gold letters.

Alcora. The Comte de Laborde, in his *View of Spain*, as recently as 1808, says, "On ne fait de porcelaine (en Espagne) qu'à Alcora et à Madrid; celle d'Alcora est très commune, on en fait très peu." In confirmation of this assertion, M. Charles Davillier, in a visit to Spain, saw an engraving of a furnace for baking porcelain with this inscription: "Modele de four pour la porselene naturele, fait par Haly pour M. le Comte d'Aranda. Alcora, 29 Juin 1756." It is also noticed by Don Antonio Ponz, *Viage de España*, in 1793.

Alcora. Two large plaques of porcelain, of the latter half of the eighteenth century, from the Comte d'Aranda's manufactory, both very well painted, were in Mr. Reynolds' Collection: one represents Christ bearing his cross, in colours; the other, painted in sepia, of costumes of three Spanish provinces, with figures at a fountain; it is now in the possession of the Rev. T. Staniforth. (*Keramic Gallery*, fig. 202.)

Moncloa, near Madrid. A porcelain fabrique was established in 1827, under the superintendence of M. Sureda, who was formerly director of that of Buen Retiro. M. Frederic Langlois, from the porcelain manufactory of Bayeux, was director of this royal fabrique from 1845 to 1848.

Oporto (Vista Allegre). *Hard paste.* Established about 1790; directed by M. Pinto Basto; it is marked in gold or colours; the letters are frequently seen without a crown. A cup and saucer, turquoise with white and gold flowers, marked VA in gold, is in the South Kensington Museum. The manufacture of porcelain is still carried on at Vista Allegre by Messrs. Ferreira, Pinto, and Filhos.

Gerona, on the road from Barcelona to Perpignan. The shield of arms of Cordova and the word "Gerona" beneath is on a tea-service in the Reynolds, Bohn, and Baldwin Collections. The arms are surmounted by a female stabbing herself, holding a flag inscribed with "*Antes la muerte que consentir vivir p^r^* (para) *un tirano.*" By some connoisseurs this is considered Oriental porcelain, and actually painted in China; and although admitting the Chinese to be clever imitators of European art, yet we are not quite convinced that such is the fact in this particular instance.

Lisbon. The following examples are in the Collection of Lady Charlotte Schreiber:—

A white biscuit plaque, representing the erection of the statue of Joseph I. of Portugal in "Black Horse" Square, Lisbon, and the machinery employed for the purpose; at the back is a long inscription in Portuguese, stating that the machinery was the invention of Brigadier Bartholomeu da Costa, "the first who made porcelain in Portugal," and

who discovered it at the same time in which he conceived and continued the work of casting the royal statue; the execution of the plaque itself would appear to be due to Joao Figueireido, of the Royal Military Arsenal, in the year 1775.

A circular plaque of the equestrian statue of Joseph I. of Portugal, in white on a grey ground, dated "Lisboa, anno 1775." Inscribed on the back in Portuguese, "Porcelain discovered by Bartholomeu da Costa in 1773."

Small medallion portraits, in imitation of Wedgwood, of Maria I. of Portugal and of her husband. The former described on the back, in Portuguese, as the work of Joao Figueireido, Lisbon, 1782; the latter dated Lisbon, 1783.

Saxony.

DRESDEN.

A MANUFACTORY was established at Meissen, on the Elbe, about twelve miles from Dresden, by Augustus II., King of Poland, and Elector of Saxony, for the manufacture of hard paste or true porcelain. The experiments of Tschirnhaus and Böttcher commenced about 1706; to the latter is attributed the invention of hard paste. His first attempt produced a red ware, like jasper, which was cut and polished by the lapidary and gilt by the goldsmith; it was made from a kind of brown clay found at Meissen. This red ware, made by Böttcher, was a fine stoneware, having the opacity, grain, and toughness of pottery. A square Böttcher-ware coffee-pot, cut and polished, with flowers and the head of a boy, is in the South Kensington Museum; and a bust of Böttcher himself, of the same ware, is in the Right Hon. W. E. Gladstone's Collection. An improvement upon this was a brownish-red ware with a good glaze, on which were placed designs in gold and silver leaf, like the Japanese. In 1708 Tschirnhaus died, and shortly after Böttcher succeeded in discovering the mode of making white porcelain by the accidental detection of the *kaolin* necessary for the purpose. The story is thus told:—John Schnorr, a rich ironmaster of the Erzgebirge, in the year 1711, riding on horseback at Aue, near Schneeberg, observed that his horse's feet stuck continually into a soft white clay which impeded his progress. Hair-powder for wigs, made principally from wheat-flour, was at that time in general use, and an examination of this earth suggested its substitution for the more expensive material, which was sold in large quantities at Dresden, Leipzig, and other places. Böttcher used it among others, and finding it much heavier, desired to find out the deleterious ingredients, and analysed

it, when, to his great surprise, this ingenious chemist found in it the identical properties of the *kaolin*, which he alone required to complete his immortal discovery of true porcelain. This white earth was known in commerce by the name of *Schnorrische weisse Erde von Aue.*

The *kaolin* from Aue was sent in casks sealed by dumb persons; the workmen were shut up under lock and key at Meissen as in a fortress, and the oath which they had taken to keep the secret until death was placed on the walls of the workshops. These precautions against revealing the secret existed down to 1812, at which time Mr. Steinauer, the director of the fabrique, was relieved of the obligation of secrecy hitherto imposed, to enable him to explain the processes to M. A. Brongniart, the director of Sèvres, who was deputed by Napoleon I. to visit the works at Meissen. The Aue *kaolin* was exhausted about the year 1850. In consequence of this important discovery, Augustus II. proceeded to establish the great manufactory at Meissen, of which Böttcher was appointed director in 1710. In 1715 he succeeded in making a fine and perfectly white porcelain. The first attempts to paint upon this white body were very imperfect, consisting either of a blue colour under the glaze, or imitations of Oriental china. It has been stated that, up to the period of Böttcher's death, which happened in 1719, only the white porcelain had been made in Saxony; yet the success of this manufacture occasioned attempts at imitation in France, and porcelain works were established at St. Cloud, and in the Faubourg St. Antoine, at Paris.

It was under Höroldt's direction in 1720 that paintings of a superior character, accompanied by gilding, and medallions of Chinese figures and flowers, were introduced, and magnificent services completed. In 1731, Kändler, a sculptor, superintended the modelling of groups, animals, vases, wreaths, &c., and Lindener and other artists painted birds, insects, copies of paintings from the Flemish school, &c. From 1731 to 1756 the best productions emanated from the Dresden manufactory.

A Dresden china figure of a Dutch skipper, of stout build, with a pointed hat, has in front the initials I. F. and the date 1738; in Lady Charlotte Schreiber's Collection (see *Keramic Gallery*, fig. 206). Another figure from the same model has I. F. 1752 marked in blue underneath with the crossed swords, in the Rev. T. Staniforth's Collection.

"The Dresden porcelain reached its highest development under the administration of the famous Count Bruhl, the same in whose wardrobe Frederick the Great, when he took Dresden, found 1500 wigs, with suits of clothes and snuff-boxes to match. His taste for magnificence made itself felt at Meissen, and we owe to him the most beautiful specimens it produced" (*Chambers's Journal*, 1857).

Among the pieces produced about this time by or under the direction of Kändler, may be especially noticed Count Bruhl's tailor and his wife riding upon goats with all the implements of their trade. To Kändler

are also attributed the groups and figures forming, when placed together, "The Carnival of Venice," composed of *Le Bœuf Gras* escorted by upwards of a hundred different figurines under the forms of cupids, representing the various professions and trades, as a Lawyer, Doctor, Apothecary, Councillor, Knife-grinder, Gardener, Barber, &c., two carts, each drawn by four horses, full of masked personages, and the centre formed by a large clock with rococo scrolls. These were all of coloured porcelain and independent of each other, being united or separated at pleasure. A complete set is of course excessively rare.

Kändler modelled men and animals of the natural size, also peacocks, herons, pelicans, and all sorts of birds. In the rich collection of Lord Hastings at Melton Constable is a whole menageric, which issued from the Dresden manufactory about this time. Kändler made the twelve Apostles, life size, and worked for five years, from 1751 to 1756, on a colossal equestrian statue of Augustus III., but it never was completed, in consequence of the invasion of Frederick the Great, and the members of the "Porcelain King," as he was called, were dispersed, nothing now remaining but the head. The china was at that time much esteemed, as we find by a note in the *Gentleman's Magazine* for May 16, 1763: "This day a service of Dresden porcelain was sold at Mr. Uhthoff's sale, in Philpot Lane, for £115."

There was a very beautiful tea-service of this period in the possession of Mr. James Sanders, painted with a series of subjects illustrating mining operations, in which the King himself is frequently represented inspecting the operations, the director of the works and the miners engaged in their several occupations; one piece only reveals the date, 1748, on a stone by the wayside. These are all marked underneath with the crossed swords in blue and an anchor in gold.

About 1754 Christian Wilhelm Ernst Dietrich became director, and engaged Luch of Frankenthal, and Breicheisen of Vienna, and the sculptor François Acier from Paris, who, about 1765, introduced at Meissen the style then in vogue at Sèvres. In 1778 the King of Saxony, to give a stimulus to the works, personally superintended the inspection of the establishment, and in 1796 Marcolini was appointed director, who remained so until 1814, when M. Von Oppel succeeded him. In 1833 M. Kahn took his place. The establishment is styled Koniglich Sachsische Porzellan Manufactur.

In the *London Magazine* of May 1753 we read: "This fabrick, which brings annually great sums of money into the country, is daily increasing in reputation, and is carried to all the courts of Europe; even the Turks come from Constantinople to purchase it, and the rarest pieces that are made are carried thither to embellish the Grand Seignior's and his great officers' houses and seraglios.

"These table services may be had from 100 to 1000 guineas and

upwards, according to the quantity, size, and nature of the painting they are composed of.

"Those most commonly bought are about the value of 160 or 300 guineas. The plates are from 8 shillings to 24, and the terrines, dishes, bowls, &c., according to their bigness, &c. The sets of porcelain for tea, coffee, or chocolate may be had from 15 to 60 guineas. There is one particular kind from which they will abate nothing of 100 guineas the set; this is a double porcelain, not made at once, but a second layer added to the first form, resembling a honeycomb on the outside, which is of a pale brown colour, the letts or cavities being all painted as well as the bottoms of the inside of the cups and dishes. This, as all other sorts, may be had painted with landscapes and figures, birds, insects, fruits, flowers, the first being the dearer, the latter the best executed, being almost equal to nature in beauty and liveliness of the colours. The grounds of all these different sorts of porcelain are various, some being painted on white, others in pink, some in compartments, others without. The spaces between are sometimes of a white, yellow, or pea-green colour, or the whole ground is white with running flowers. This sort, and the pea-green, in compartments, are the newest made, and in the most elegant taste.

"The single figures, about 15 inches high, are rated from 16 to 20 guineas, and those of 5 or 6 inches as many pounds, and this proportion is pretty nearly observed in the measures between these sizes. When they exceed it, the figures grow much dearer.

"The porcelain entirely white, without the least painting, is the most esteemed of all, and with reason. It is not permitted to be sold, but reserved for the King's use, who makes very magnificent presents of it to foreign princes."

A note at the end of this account says, "It is with pleasure we can inform the publick, that an undertaking of this kind is carried on in the greatest perfection in our own country, so as to emulate the elegancies of Dresden or China porcelain, particularly at Chelsea and Stratford, near this metropolis."

This white porcelain was sometimes ornamented by private persons, especially by a Baron Busch, Canon of Hildesheim, who was the only person possessed of the secret of engraving with a diamond on china. In an advertisement of a sale by auction at Golden Square by Mr. Owen, in June 1767, we find "a tea set of the beautiful snow-white Dresden, with the hunt of the heron and falcon, most curiously engraved by Baron Busch. The valuable service now at Saltzdal, belonging to the Duke of Brunswick, esteemed at £10,000, was made a present to that Prince by the Baron, as were also the other curious pieces in the cabinets of most of the princes of the Empire. This set was brought into England by the secretary of a sovereign prince, and some plates framed as pictures, engraved by the same hand after Rembrandt," &c.

Lady Charlotte Schreiber has a cup and saucer etched with birds, trees, and ruins, which was stated to be by Busch; the etching does not appear to penetrate beneath the glaze, but it is unsigned. Busch also etched on glass, and some pieces we have seen have his name written on them. (*Keramic Gallery*, figs. 203–205.)

Among the most distinguished painters of porcelain was Angelica Kauffman, and specimens of her painting are occasionally met with. In the Marcolini period we sometimes find portraits, formed by the outlines of flowers and leaves, leaving the profile on the white ground of the piece. The Rev. T. Staniforth has a cup and saucer, *gros bleu* ground, with medallions in the centre of bouquets of flowers, containing profiles of celebrated characters, five in each piece.

The Japanese Palace of Dresden contains a very fine collection of every description of porcelain, especially Oriental. About 150 of the finest pieces of china in this Museum were the result of a singular bargain between Augustus the Strong of Saxony and the King of Prussia in 1717, by which, in exchange for a regiment of dragoons, without horses, uniforms, or arms, the King of Prussia ceded this fine collection of china. The "*acquits de livraison*," dated Oranienburg, the 29th April, and Charlottenburg, 1st May 1717, are still preserved among the archives of Dresden.

This traffic in human flesh by German princes was not in those times looked upon as derogatory to their honour or in the same light in which posterity would view such transactions. The Landgrave Frederick II. of Hesse (1760–85) furnished to England *on hire* during the American war 16,992 Hessian soldiers, and received in exchange nearly twenty-two million dollars.

It may be stated that all the pieces of white Dresden porcelain sent from the Royal Manufactory are marked with a cut in the glaze above or through the two swords, so that those specimens which have been painted elsewhere are easily detected; faulty pieces are also marked with one or more cuts. The same practice is now adopted at Sèvres.

The merit of the discovery of the manufacture of porcelain in Europe has been usually accorded to Dresden in 1709, but it was only a revival, for we have shown that so early as 1580 Florence had produced porcelain of a very durable character.

We are sorry to be compelled to add that the directors of the Royal Dresden porcelain manufactory have lent their aid in attempting to deceive the public by counterfeiting their ancient productions. As they cannot at the present day manufacture anything so good, this might be excusable: but they have the dishonesty to forge the ancient marks, not merely the special one of the crossed swords, but the caduceus and the (A. R.) initials of Augustus Rex, used at the first establishment of the works in the beginning of the eighteenth century. The modern A. R., in imitation of the early Dresden mark, is also placed on porcelain made at Zwickau.

The mark adopted in or about 1716 was the arms of Saxony:—Party per fess *sab.* and *arg.*, two swords in saltire *gules*, borne in an escutcheon by the Elector of Saxony as Grand Marshal of the Empire, granted in 1423 to Frederick, Margrave of Misnia, surnamed the Warlike.

It must have been frequently observed by collectors that underneath many pieces of Oriental and European china, Arabic numbers are deeply cut through the glaze. All these pieces were originally in the celebrated Dresden Collection at the Japanese Palace, but as the collection increased, it was considered desirable to sell the duplicate specimens; hence their dispersion throughout Europe. According to the director of the Museum, Dr. Graesse, it was chiefly brought together by Augustus the Strong, King of Poland and Elector of Saxony, between the years 1694–1705, as we have before noted. In order, it is said, to prevent the courtiers from making away with the royal property, every specimen was marked indelibly with a number, accompanied by a sign (cut through the glaze on the lathe), which referred to each particular class, thereby avoiding high numbers. These must have been marked at an early date, being found only on the more ancient pieces of the Dresden porcelain. The Arabic numerals of course vary on every piece in rotation, agreeing with the inventory. Mr. A. W. Franks, who examined the old inventories of the Collection, says the present copy, dated 1779, is from a still older document. There are five volumes. The pieces marked below are on specimens in Mr. Franks' Historical Collection.

The first volume contains a list of miscellaneous objects, lacquers, carvings, &c.

Every piece in the Japanese Palace was marked in Arabic numerals separately.

N = 25- 2nd. Saxon or Meissen porcelain and Böttger ware, simply numbered.

N = 50 / + 3rd. Japanese porcelain, distinguished by the addition of a cross under the number.

N = 96 / H 4th. "Green Chinese porcelain," principally painted in green enamel, marked by an H.

N = Z- / △ White Chinese porcelain, marked with a triangle. This mark is useful to help us in distinguishing white Oriental from early Dresden, Fulham, or Plymouth porcelain, which were closely copied.

N = 93- / ↗ Red Chinese porcelain, principally decorated in red, marked with an arrow.

N = 665. 5th. Blue and white "Indian porcelain," including crackle. Marked with a zigzag line.

"Old Indian porcelain," marked with a parallelogram. N = 7-

"Indian and Saxon black porcelain," marked with a P. N = 5-

It may be observed, that nearly all the Japanese specimens are what we know as "Old Japan," made in Imari for exportation. The Collection, after being stowed away for many years in the vaults of the palace, has now been well arranged in the Johanneum.

SALE MARKS.

On white porcelain vessels without defects.

On porcelain, called *Anglaise*, or fine with trifling defects. (*Ausschuss.*)

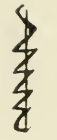
On porcelain, defective. (*Brack.*)

On porcelain tea and coffee services with defects, and vessels for the table, defective.

Do. do. (*Unscheinbar.*)

DRESDEN. MEISSEN. *Hard paste.* The first mark used was the monogram A.R. (Augustus Rex), and was affixed to all pieces intended for royal use. It is found upon many imitations of the Oriental porcelain; used from 1709–12. It has been recently placed upon modern Dresden, but is easily distinguished from the ancient.

DRESDEN. This mark, in gold, is on a drinking-cup, beautifully painted with landscapes, and elaborate border, in gold and colours, of scrolls and brackets, figures, birds, &c., lately in the possession of Mr. Sigismund Rücker.



DRESDEN. The caduceus mark, as it is termed, or rather the wand of Æsculapius, in allusion to the first profession of Böttcher, was used from 1712–20, and is said to have been placed upon china intended for sale; it is found on pieces in the Chinese style, as well as others. This mark is on a cup and saucer with raised leaves, painted with carnival caricatures of a man and woman dancing, called the *Pierrot china;* formerly in the same Collection.

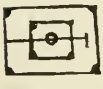
DRESDEN. This early mark, of the Electoral swords crossed, in blue, with the date 1716, is on the bottom of a pure white porcelain female figure of one of the Muses; the date is impressed at the back. Berney Collection, Bracon Hall.

DRESDEN. Another variety, sometimes painted thicker; used about 1720, when Höroldt was director.

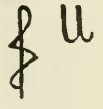
DRESDEN. This rare mark is found in gold, with the swords in blue, on a service made expressly for the King's favourite, the Comtesse Coesel or Koesel. The Japanese Palace at Dresden possesses six pieces of it. She was a celebrated danseuse, called Barberina, afterwards Countess Coesel, favourite of Augustus III., who assumed the double sovereignty of Saxony and Poland in 1733.

DRESDEN, of early date, from a specimen in the Museum at Dresden; quoted by Dr. Graesse, director.

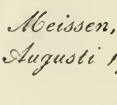
DRESDEN, of about the year 1718. Dresden Museum; quoted by Dr. Graesse.



DRESDEN, of about 1718. Dresden Museum; quoted by Dr. Graesse.



DRESDEN, used about 1718. Dresden Museum; quoted by Dr. Graesse.



DRESDEN. On a cup, sea-green ground with a small medallion of Chinese figures in purple *camaieu*, gilt border; in the Sèvres Museum. It was not till about 1721 that they commenced making vases.

DRESDEN. The two swords crossed of this form; used about 1730.

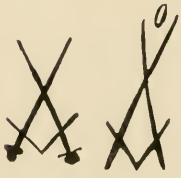
DRESDEN. Another mark denoting the King's period, shown by the dot; used in 1770. These pieces are rare. A fine plate of the royal period, painted with cupids and emblems of the arts and sciences in lake *camaieu*, has, in addition to the swords, *B* in italic capitals.

DRESDEN. Another variety of the same, found on porcelain with Watteau subjects, &c.

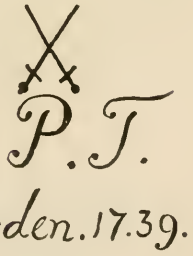
DRESDEN. This mark was used about 1778, marked as usual in blue.

DRESDEN. A star between the handles is always found on pieces of the Marcolini period, about 1796.

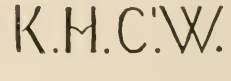
DRESDEN. Other varieties of the crossed swords, the arms of Saxony; on specimens in the Collection of the Rev. T. Staniforth of Storrs, Windermere.



DRESDEN. On a square tray of white porcelain, with leaves in relief, marked at the back in blue under the glaze. (Bandinel Collection.) South Kensington Museum. Mr. Sigismund Rücker had a cup and saucer of the same date, with leaves in relief, painted with figures in the Oriental costume, but without the initials; and a teapot, same date, is in the Rev. T. Staniforth's Collection.



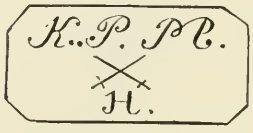
DRESDEN. These initials are on a porcelain statuette of a female allegorical figure, $3\frac{3}{4}$ inches high. (Bandinel Collection.) Sometimes the crossed swords are placed above, the whole enclosed in an oval.



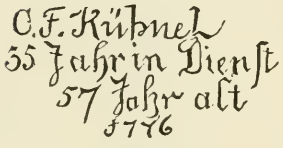
DRESDEN. The initial letters of *Meissner Porzellan Manufactur.*

DRESDEN. This mark is on a pair of modern Saxon porcelain seaux, with two handles, painted with conversations and flowers, green scale borders, for *Sachsische Porzellan Manufactur.* In the late Lord Cadogan's Collection.

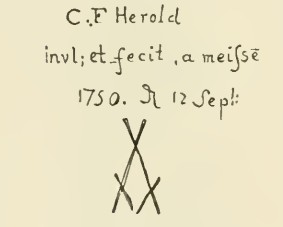
DRESDEN. The mark for royal pieces. The letters K. P. M. stand for *Köninglichen Porzellan Manufactur;* marked in blue under the glaze.



DRESDEN. Another variety of the same mark. H., the painter's initial, in gold, the others blue.



DRESDEN. This inscription is on a trial-piece. C. F. Kühnel, thirty-five years in service, fifty-seven years old, 1776. Mr. H. G. Bohn has a piece thus inscribed.

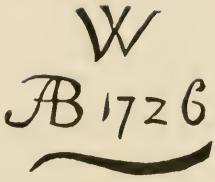


DRESDEN. A Meissen cup and saucer of exquisite workmanship, painted with brown and gilt medallions of ruins; on these are placed groups of classical figures of solid gold in high relief, the ground embossed with flowers; the inscription written above the crossed swords. This unique specimen is in the possession of Mr. H. G. Bohn.

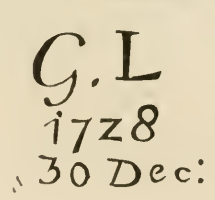
DRESDEN. This name of a German artist is on a large oval box-cover, painted on enamel with the flight of Stanislaus Leckzinski, King of Poland, from Dantzig to Bar in a carriage drawn by six horses in 1736. The name of *Herold fecit* is written on the corner. In Lady C. Schreiber's Collection.

DRESDEN. Mr. Ditcham of Wisbeck, Cambridgeshire, has two white biscuit figures of Paris and Venus of Dresden manufacture, both marked as in the margin. Height, 11 inches. In the Museum at Dresden is another figure of the same set, with the Dresden numeral above, which the curator showed the owner, saying they were all of the Dresden make, of about 1766 to 1780. This mark has been erroneously attributed to Bristol.

DRESDEN. This mark and date is in red under a saucer painted with terminal figures of the heads and busts of Bacchus and Ariadne, and bold scrolls of gold shaded, between which is a panther, the cup has infant Bacchanals plucking grapes, and a goat.



DRESDEN. A drinking-cup painted in blue and red *camaieu* alternately with full-length Chinese figures and flowers between ; the mark in gold.



DRESDEN. The crossed swords and painter's mark of a square in blue above the initials, which stand for the words *Königl. Hof. Conditorei, Warschau*, are underneath portions of a service painted in blue *camaieu* with flowers and insects, and on the border is the monogram of Augustus Rex, and a crown above (King of Poland). The inscription in English is "The King's Court Confectioner, Warsaw." One of his principal palaces was situated there ; the service being made specially for his Majesty's use about A.D. 1720–30. In the possession of Herr Pollak of Vienna.

Austria.

VIENNA.

THIS manufactory was established in 1718 by a Dutchman, Claude Innocent du Pasquier, who engaged an arcanist from Meissen named Stenzel to co-operate with him. With this object in view, Du Pasquier proceeded secretly to Meissen, where he contrived to scrape acquaintance with him in a coffee-house, and induced Stenzel to play a game of billiards, taking care to lose, and thus he secured his object. Stenzel, after some slight hesitation, accepted an offer of a thousand thalers, to be paid yearly, with a carriage at his disposal, and forthwith proceeded to Vienna. Du Pasquier obtained a patent for twenty-five years, granted by the Emperor Charles VI., and signed by him at Luxembourg on the 27th of May 1718. In this patent it was distinctly notified that the factory was to receive no pecuniary aid from the Government, but an exclusive privilege was granted for the sale of porcelain, wholesale and retail, throughout the whole empire. The patent further stipulated that the ware should consist of the best material, and should display the most elegant and well-selected forms and colours, to which end neither labour nor expense were to be spared in the endeavour to produce patterns of original forms and fancy. This done, Du Pasquier entered into partnership with Heinrich Zerder, a merchant named Martin Peter, and an artist named Cristophe Conrad Hunger. Du Pasquier had many difficulties to contend with, and the productions not being equal to the Chinese, and inferior even to those of Meissen, both as regards beauty and material, taste and decoration, and the sale consequently moderate, he was compelled to produce coarser articles; added to which, Du Pasquier not being possessed of the secret, and the arcanist Stenzel not

having been paid regularly according to his contract, returned to Meissen, having maliciously destroyed many of the models. The works were therefore suspended at the end of the second year, without a knowledge of the secret or material. Du Pasquier being a man of energy and determination, endeavoured by numerous experiments to discover the porcelain mixture, and his efforts were finally crowned with success.

The factory was at first established in a small house belonging to Count Kufstein, and he worked with only ten assistants and one kiln; but in the year 1721 it was removed to a house belonging to Count Breuner; here the workmen were increased to twenty hands, and more kilns were erected. Nevertheless the factory was not successful, and after twenty-five years' labour, Du Pasquier decided, in 1744, to offer it to the Government. The establishment was then in good working condition, and the workmen for the most part very efficient, and he proposed to take on himself the direction and management.

The young Empress, Maria Theresa, resolved to support the factory, which promised to give occupation and profit to her subjects, honour and gain to the state. She therefore commanded that it should be taken by state contract from its owner, that its debt of 45,449 florins should be paid off, and Du Pasquier receive the direction with a salary of 1500 florins a year. Modelling of groups and figures appears to have commenced when the factory became the property of the Government in 1747: Joseph Niedermeyer was the master-modeller and made the statuettes and figures. Count Philip Kinsky and Count Rudolph Cholert took great interest in the development of the factory, and in 1760, under Government control, it advanced rapidly to that perfection of art it subsequently maintained. In 1750 the workmen only numbered 40, eleven years later that number had increased to 140; in 1770 to 200, and in 1780 to 320. From 1747 to 1790 was the best period for figures and groups, while from 1780 to 1820 the painting on china became celebrated, the subjects being taken from Watteau, Lancret, Boucher, A. Kauffman, and others, as well as allegorical subjects. From 1747 to 1758 the chief direction of the works was given to Maierhoffer de Grünbühel. From 1758 to 1770 Joseph Wolf of Rosenfeld was director, and in 1770 Kessler was appointed; but the manufactory then began to decline, and it was not until 1785 that it again rose to importance. In 1785 the most important improvements were made under the direction of the Baron de Sorgenthal, artists of the highest talent being employed, and a first-rate chemist, named Leithner, was engaged to prepare the colours and gilding, and the *chefs-d'œuvre* of the early masters were copied, while the gilding was brought to a perfection which has never been surpassed. Sorgenthal made also, under the direction of Flaxman, some beautiful specimens of Wedgwood's jasper.

Among the principal artists employed at Vienna, Schindler was dis-

tinguished by his taste in designing ornaments, and George Perl, who followed Leithner, excelled in decorating the ware. Antoine Grassi succeeded in substituting for the rococo style a purer classical taste: Fœrstler was an admirable painter of mythological subjects: Lamprecht was celebrated for his paintings of animals in the style of Berghem: Joseph Nigg was a clever painter of flowers as well as classical subjects: Varsanni, J. Wech, and Perger were also exquisite painters of mythological and historical scenes, and K. Herr may be noticed as one of the best of this school of Viennese artists. We have met with several other names; on a plate dated 1800, S. Raffey; another of 1805 signed Schallez, and 1856, L. Zetien.

On the death of Baron Sorgenthal in 1805, M. Niedermeyer became director; it continued its flourishing condition until about 1815; Leithner used the finest gold, which brought the gilding to the utmost perfection; moreover, he discovered a rich cobalt blue and a red-brown colour which no other factory could imitate. From the year 1784 to the date of its extinction it was the custom to mark every piece with the number of the year, which circumstance may be of great service to the connoisseur who seeks early specimens of Vienna porcelain: it is stamped without colour underneath the piece, or rather indented, the first numeral being omitted; thus, the number 792 stands for 1792, 802 for 1802, and so on. In 1827 it was under the direction of Benjamin Scholtz, who followed Niedermeyer; he died in 1834 and was succeeded by Baumgartner; in 1844 Baron Leithner took the direction, and in 1856 Alexander Loewe finished the list of directors. It was then on the decline, and economy, indifferent workmen, bad artists copying from French models, its doom was sealed; the splendid and expensive gilding, the exquisite paintings, &c., gave place to cheaper and less refined productions, and it dwindled down to a second-rate factory and became a burden to the state.

The statistics for 1861 are here given. The production of finished pieces from the kiln was 227,230 pieces, employing 200 workmen. The consumption of raw materials for the year was—

	Cwts.
China clay	1564
Quartz	559
Felspar	282
Gypsum	199
Marble	80
Fire-proof clay for seggars	14,481

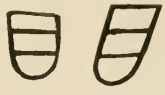
The porcelain kilns were heated with wood.

Douglas, speaking of Vienna in 1794, remarks, "In one of the suburbs is the manufactory of porcelain, which, though reckoned inferior to that of Dresden and Berlin, is executed with great beauty, but sold at an extravagant price. A service for Lord Spencer, and a still handsomer

one for Sir F. M. Eden, I considered as elegant specimens of this fabric. All the porcelain manufactories which I have seen abroad appear to me useless and expensive sacrifices to vanity, as their produce is sold at such a price as must ever prevent its becoming an article of commerce."

The Imperial Manufactory at Vienna was, in consequence of the great annual expense to the state, discontinued in 1864, and all the implements and utensils sold, the house being now used for other purposes. Some of the principal workmen, however, still continue to decorate porcelain as a means of subsistence. The books on art, and all the drawings of its most successful period, many of its models, the library, and the keramic collections, were given to the Austrian Museum, recently established in Vienna, to be retained as a lasting memorial of its celebrity.

The mark used from 1744 was a shield of the arms of Austria, painted in blue, occasionally impressed; and this simple mark has been continued to the present day.



Vienna. This mark is in blue, on an old Vienna cup and saucer, green and white, sold at Sotheby's in 1856; and on a plateau with open-work, white and gold border, painted with Antiochus and Stratonice *en grisaille*.

Vienna. On part of a service of Vienna porcelain, the A faintly stamped.

Vienna. On an old Vienna cup and saucer, coarsely painted with lake-colour festoons, edged with blue, gold border, and small detached flowers; the mark blue.

Vienna. There are in the Sèvres Museum a cup and saucer, with compartments, of all the colours employed in the manufactory in 1806, and another cup, with those of 1838, and a plate, painted with flowers, after Van Huysum, by Joseph Nigg, also a plaque by the same artist, about 1800. Mr. R. Napier, of West Shandon, had a plate painted with the Judgment of Paris, by Nigg.

Joseph Nigg.

Vienna. There are some finely painted pieces by an artist of the name of Lamprecht about 1796, who excelled in the representation of animals in the style of Berghem. A beautiful dessert service painted with birds in landscapes, many of the principal pieces being signed by him, is in the possession of Mr. W.

LAMPRECHT.

Norris of Wood Norton, Norfolk. Lamprecht was afterwards engaged at Sèvres, and is yet remembered as having but one eye, and always working by candlelight.

Perger. Vienna. The name of this artist is on a porcelain cup and saucer, finely painted with a nest of six cupids, some beginning to fly; drab ground, richly gilt border.

Foerstler. Vienna. This painter's name occurs on a beautifully painted plate, representing Ceres, in the Vallet Collection; and on other pieces with classical subjects.

VARSANNI. Vienna. An artist's name on a porcelain plate, with highly finished painting in the centre of Perseus and Andromeda, rich gold border.

K. Herr. Vienna. One of the best painters at this manufactory; his name is on highly finished pieces of the beginning of this century, enriched with beautiful gilding; a charming specimen, a cafétière, rich gold ground, has a medallion painted with a gipsy showing a cage of three cupids to three young girls who are kneeling before it; in Mr. J. Sander's Collection; some of these pieces are dated 1814.

J. Wech. Vienna. The name of a porcelain painter, on a plate; subject, a female clipping Cupid's wings; on others with Aurora, Orion, Apollo, and the Muses, &c.

Vienna. The art of enamelling on copper was carried to great perfection; the principal artist was Christof Jünger. The Countess of Hopetoun has an enamelled tray, finely painted with a boy playing on the bagpipes and a girl with flowers dancing, inscribed "*Fo.ⁿ Leopold Lieb invent. et pinxt.*"

Schlakenwald. *Hard paste.* This is the oldest porcelain manufactory in Austria, except Vienna; it was established about the year 1800. George Leppert was the owner in 1842, and much improved this industry in the state; some pieces are marked "Leppert und Haas."

Schlakenwald. On a large cup and saucer, pink, white, and gold, painted with a girl holding a basket of flowers, inscribed "*Ich bringe was sich Freunde wunschen.*"

Elbogen (Bohemia). *Hard paste.* Established 1815, for the manufacture of porcelain; it is celebrated especially by the works of its director and proprietor, M. Haidinger; the mark is an *elbow* or arm holding a sword, stamped without colour; heraldically *or*, a dexter arm habited *gules*, holding a scimitar *arg.*

It is the sixth shield in the collar surrounding the arms of Austria for Sclavonia. There are several specimens in the Sèvres Museum, painted with landscapes, views of Prague, &c., with ornaments in relief coloured and gilt.

NOWOTNY.

A.N.

Alten-Rothau, or Alt-Rohlau, near Carlsbad. *Hard paste.* A manufactory of porcelain, conducted by A. Nowotny; the mark is impressed without colour.

HEREND.

Herend.

Herend (Hungary). There was a manufactory of porcelain here towards the end of the eighteenth century, but we are not informed of its origin. The author has in his possession a porcelain cafétière, or set of four covered pieces, viz., coffee and milk pots and two sugar vases, fitting into a stand, which has as many holes to receive them: painted with large red carnations, gold edges; marked as in the margin in incuse letters; date about 1800. Sometimes we find the word Herend impressed, and the arms painted.

Herend. Porcelain manufactory carried on by Morice Fischer. The mark used by him is the shield of arms of Austria; established in 1839.

Herend. Another mark of M. Fischer, on a modern porcelain cup and saucer in the possession of Dr. Wadham; the Hungarian arms surmounted by a crown. Some of the porcelain produced here is of fine quality (*hard paste*), and the imitation of Oriental is wonderful. There is a cabaret of white porcelain, with compartments in green, with flowers, &c., of the end of the eighteenth century; this was stated to have been bought in Ispahan in 1804, and purchased by the South Kensington Museum in 1863 as Oriental; it is, however, now placed with the Hungarian productions.

MF

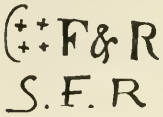
Herend. This mark is used by Morice Fischer on his best porcelain; on part of a service of yellow china in Dr. Diamond's Collection.

C.F.

Pirkenhammer, near Carlsbad. *Hard paste.* Founded in 1802 by Frederick Hölke and J. G. List of Budstadt, in Saxony; they directed this manufactory for sixteen years. In 1818 it was bought by Christian Fischer of Erfurt, who improved it so much that since 1828 it has ranked as the first in Austria. The mark is C. F., stamped under the

F&R

glaze; it was afterwards changed to F. & R., the initials of the proprietors Fischer & Reichembach; it is continued by MM. Fischer & Mieg.



Pirkenhammer. Two other marks of Messrs. Fischer & Reichembach.

Prague (Bohemia). This mark is stamped on the base of a statuette of a German warrior in white porcelain. A manufactory carried on by MM. Kriegel & C^ie., successors of M. Prager.

Prussia.

BERLIN.

A MANUFACTORY of porcelain (*hard paste*) was established here by William Gaspar Wegeley in 1751, in the Neue Friedrich Strasse; his invention is thus alluded to in the *Gentleman's Magazine* for 1753:—"There has been discovered here (at Berlin) the whole art of making china-ware, without any particular kind of earth, from a kind of stone which is common enough everywhere. The fine glossy outward coat is prepared from this, as well as the substance of the china, over which, after it is painted, they throw a kind of varnish, which fixes the colouring, and makes the figures look as if enamelled, without any mixture of metallic ingredients." The manufactory was carried on for about eight years, but it never remunerated the originator, and he abandoned it in 1761, when Gottskowski, a celebrated banker, became the purchaser: he removed the works to the Leipsiger Strasse; and, assisted by his capital, it was brought to great perfection.

John Ernest Gottskowski obtained the secret of porcelain from Ernest Heinrich Richard, who had been employed by Wegeley, for which he received 4000 dollars, and was made director with a salary of 1200 dollars. Gottskowski did not personally manage the manufactory, but placed it under the management of the Commissioner Grunenger, which led to his employment from the year 1763–86 as the head of the Royal Porcelain Manufactory at Berlin. In 1763 Gottskowski gave up to the King the whole of his fabric of porcelain, receiving 225,000 dollars, and entering into a contract for the sale of his secrets. "Grunenger has recorded in his chronicle his labours to obtain the men best adapted for the different departments, among them Richard Bowman, and others of some note.

From the specification and inventory drawn up on the occasion, some idea may be formed of the magnitude of his enterprise. There were—7 administrators, 1 artist, 1 model-master, 2 picture inspectors, 6 furnacemen, 3 glaze-workers, 5 lathe-turners, 3 potters, 6 mill-workers, 2 polishers, 6 sculptors, 6 embossers, 6 founders, 11 designers, 6 earthenware moulders, 13 potter wheelworkers, 3 model joiners, 1 girdler, 22 porcelain painters, 22 picture colourers, 3 colour-makers, 4 packers and attendants, 8 wood-framers—making altogether 147 persons; the attendant expenses were 10,200 dollars. It is calculated that 29,516 red and coloured earthenware, 10,000 white vessels, and 4866 painted porcelain—many of them of grotesque form and many of the fashion of the day—were fabricated; articles of every description, groups, vases, flacons, statuary, snuff-boxes, fancy articles, ear-rings, lamps, and everything that the artist could suggest and the potter carry out. It is satisfactory to know, that there exist at the present day 133 models from which these articles were fabricated, and the results of the labour, the energy, and the taste brought into play a hundred years ago may easily be studied" (*Major Byng Hall*). It was in September 1763 that Frederick the Great appeared for the first time in his manufactory, and Grunenger has recorded his Majesty's attentive examination of even the minutest details, and conversed with him on the improvements which might be made. Commissioner Grunenger, Mauritius Jacobi, Nogel, Eichman, Richard, Meyer, Claude, Böhme, and Kleppel continued at the head of the establishment and directed the different departments. A sum of 140,000 dollars was devoted to the improvement of the fabrique.

We read in the *Gentleman's Magazine* for 1764 that "the King of Prussia has at a great expense introduced a porcelain manufactory into his dominions, and has already brought it to such perfection as to rival that at Meissen, near Dresden, which his Majesty, during the late war, in a manner ruined." With a view to encourage the manufacture in his kingdom, he made presents of superb services of Berlin china to several German princes in the year 1766. When Frederick the Great occupied Dresden in the Seven Years' War, he expatriated many of the best modellers and painters to form his Royal Manufactory. Among these were the celebrated enamel painter Jacques Claude, and Elias Meyer, the plastic modeller, Klipsel or Kleppel and Böhme; there was also a modeller of birds and animals, who signs his pieces Efster. The King transported great quantities of the clay and a portion of the collection. Independent of this, and the better to ensure employment for the five hundred persons engaged in the processes, he restricted the Jews resident in any part of his dominions from entering into the married state until each man had obtained a certificate from himself, which was only granted on the production of a voucher from the director of the manufactory that porcelain to a given amount had been purchased, and that there was reasonable

cause for granting the indulgence. Of course the Jews more readily disposed of their purchases than the general dealers, and the device was attended with much success.* To ensure its prosperity and extend its operations, he embraced every opportunity that was presented; and the establishment was so well supported that in 1776 seven hundred men were constantly employed, and it is said that three thousand pieces of porcelain were made daily.

In 1769 an order was published permitting a lottery company to purchase annually to the amount of 90,000 dollars. In 1771, in the neighbourhood of Brackwitz, not far from Halle, a superior clay was discovered, from which a porcelain of exquisite whiteness and beauty was obtained; somewhat later discoveries were made at Beerdersee and at Morland Seumwitz of material of the highest quality, sufficient for consumption during a century, and from thence, at the present day, the Royal Manufactory derives its most valuable material. In 1787 Frederick William II. appointed a commission, under the direction of the Minister Von Stemitz and Count Reden, and great improvements in the management were carried out. Up to the present period, the manufacture has not ceased to deserve the admiration of the public.

The late Mr. S. Rücker had a beautiful and interesting specimen, being a cup and saucer, part of the service presented by Frederick the Great to the Emperor Joseph II. on his coronation; the saucer has a highly-finished equestrian portrait, and the cup his initials, J. II., and the crowns of Austria, Bohemia, and Hungary on a velvet cushion. Mr. S. Rücker had also in his collection a presentation piece of Berlin porcelain, a cup and saucer; the former has a highly-finished miniature portrait of Frederick the Great, and the latter his initials, F. W., equal in quality and finish to anything produced at Meissen.

The Berlin Royal Porcelain Manufactory now works seven kilns, and employs three hundred workmen, the annual produce amounting, on an average, to half a million of finished articles, value 150,000 Prussian dollars. The superintendence is intrusted to M. Kolbe (who succeeded M. Frick in the direction), under whom are Dr. Elsner as chemist, M. Mantel as master-modeller, and M. Looschen as head painter.

The porcelain manufactories of Berlin and Charlottenburg are both under the direction of M. Kolbe, Councillor of State, employing at the present time sixteen furnaces and about five hundred workmen. At Berlin wood is used for fuel; at Charlottenburg, coal.

At the Berlin manufactory *Lithophanie* was invented. It consisted

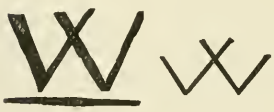
* John Sebastian Hensell, in his book on the Mendelssohn family, relates that, in accordance with this decree, Moses Mendelssohn, a philosophical writer (who being a Jew and not allowed a choice of objects), was "recommended," for due consideration in cash, by the authorities of the newly founded Royal Porcelain Factory, to accept on his marriage *twenty massive porcelain apes*, each as large as life, some of which are still preserved in various branches of his family.

of white biscuit plaques, the shadows being produced by the graduated thicknesses of the paste, which, when placed against a window, form transparent pictures; also *Lithogéognosie*, or transfer printing on porcelain, was perfected by a celebrated chemist named Pott, on which subject he published an illustrated book as early as 1753.

One of the finest products of Berlin is the magnificent service presented by the King of Prussia in 1818 to the Duke of Wellington.

The modern Berlin mark of the sceptre is sometimes covered with a large gold rose or a green leaf by trade impostors, to conceal it, or the mark is altogether removed by the action of hydrofluoric acid, which also destroys the glaze, and the blemish is concealed by a gold leaf or flower. Some of these pieces have a most imposing appearance, and are in close imitation of old Capo di Monte and other celebrated manufactories, which are frequently sold at high prices to the unwary. We know of a porcelain tankard with coloured nymphs and satyrs in relief, with imitation early silver mounts, and a counterfeit date, 1716, for which a high price was obtained; but there are plenty of others, moulded principally from ivory tankards. The deception may be traced to the neighbourhood of Frankfort, where so many falsifications have of late emanated.

Frederick, King of Prussia, was very desirous to produce china equal to that of Dresden, and the Berlin mark was frequently made to assimilate, as the following extract from a letter written by the Prince de Ligne to the King of Poland will prove:—"One day I turned a plate to see what kind of china it was; on which the King of Prussia said, 'Of what manufacture do you suppose it to be?' I replied, 'Saxon, I think; but instead of two swords I perceive only one; that is fully as good as the two.' 'It is a sceptre,' said the King. 'I beg your Majesty's pardon, but it so like a sword that one may easily mistake it.' This was indeed true in every respect."



BERLIN. The mark of Wegeley from 1751–1761, two strokes of the W being longer and crossing each other.

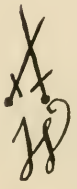
BERLIN. In 1761, when it became a royal establishment, the sceptre was used, on painted and gilt porcelain in brown, on white china in blue; the letters KPM are sometimes placed below it, *Königlichen Preussische Manufactur.*

BERLIN. Another form of the sceptre, used about the same time; an eagle is sometimes added with F. on its breast.

Berlin. A special mark in blue; it was first used about 1830 on small richly decorated pieces. The letters represent *Königlichen Porzellan* or *Preussische Manufactur*.

Berlin. The mark of Wegeley, being the first two letters of his name, impressed on an early Berlin vase, painted with a frieze of classical heads round the upper part and gilt leaves at bottom; also on a cup and saucer, dark blue ground with medallions of flowers.

Berlin. The crossed sceptres are sometimes found on the old Berlin ware, evidently to imitate the Dresden mark. This mark in blue, as in the margin, with the number 60 in gold, is on an octagonal sucrier and cover, painted with figures, of decided Saxon pattern.



Berlin. An early cup and saucer painted with figures and flowers; the crossed swords in blue, the letter red, for Wegeley. In Mr. A. Joseph's Collection: the cup has W. only.

Berlin. These marks are found together on a cabaret of translucid porcelain; the pieces, of elegant form, are gilt inside and bordered with classic ornaments in gold, painted round the body with lilies of the valley and festoons upon a mat ground below, all carefully engraved. The marks are the Prussian eagle, with the initials of Frederick the Great on its breast, and KPM in brown, the sceptre in blue under the glaze, and the painter's mark in a neutral colour; also P. W. impressed upon the edge. In the possession of Mr. Lyndal Winthrop.

Unknown. On a German porcelain teapot, decorated with floral arabesques in blue.

Berlin. At the present day the porcelain is marked with the stamp annexed in blue, to which is sometimes added the painter's mark.

Charlottenburg, near Berlin (*hard paste*), established in 1760 by M. Pressel; the mark stamped in colours up to 1830. It now belongs to the Government, and both are directed by M. Kolbe. Ordinary porcelain is made, but of

fine quality, for domestic use, which is called *Gesundheitsgeschirr* or *Hygiocérame;* it was intended to serve as a substitute for the pottery with a lead glaze, which was considered injurious, from the poisonous nature of the ingredients.

"Charlottenburg was formerly only a small village called Lutzemburg on the Spree, about two miles from Berlin. The consort of Frederick I. being pleased with its situation, began to build here, and after her death the works were continued by his Majesty, who named the place Charlottenburg, in memory of its having been the favourite retreat of his Queen, Sophia Charlotte. In this palace, one of the most considerable structures in Germany, is a closet furnished with the choicest porcelain, and a tea-table and equipage of solid gold" (*Royal Magazine*, 1759).

B. P. M. These letters are occasionally placed under the eagle to indicate the Berlin porcelain manufacture. Mr. W. Aylen of Southampton has a déjeûner service with the letters T. P. M. beneath the eagle.

Moabit, near Berlin. Established in 1835; M. Schuman proprietor; the mark in blue.

Brandenbourg. In the commencement of the year 1713, Samuel Kempe, a miner of Freiberg, who had become one of the principal workmen of Böttcher, escaped from Meissen, and offered his services to Frederic de Görne, a Minister of Prussia. A workshop was established at Plauen, on the Havel, near Brandenbourg, belonging to M. de Görne, and they made an inferior sort of porcelain, known as the "porcelain de Brandenbourg," which was taken to Leipzig fair and sold from 1717 to 1729; after which time we have no further account of it.

Waldenburg (Silesia). A manufactory of porcelain (*hard paste*), carried on by M. Krister.

Altwasser (Silesia). A manufactory of porcelain is still carried on by M. G. Tielsch & Co. There are some other potters at this place,—Messrs. Heuback, Kämpe, and Sontag.

Höchst (Mayence). *Hard paste.* Founded in 1720 by Gelz, a *faïencier* of Frankfort, assisted by Bengraf and Löwenfink, but they were unsuccessful, and called in Ringler of Vienna, who had escaped from the manufactory. In 1740, during the Electorate of John Frederick Charles, Archbishop of Mayence, their porcelain ranked among the first in Europe. About 1760 the celebrated modeller Melchior was engaged, and some very elegant statuettes were produced, and effective designs

for vases, &c.; he left the manufactory about 1785, but his successor, Ries, was not so skilful, and all his figures having disproportionate heads, the so-called "thick-head" period commenced. Christian Gottlieb Kuntze is another celebrated enamel painter of this fabrique; he was born at Frankfort-on-the-Main in 1736, and worked at the porcelain fabriques of Höchst and of Hainau, and was especially celebrated for his beautiful blue and red enamels. On the invasion of the French in 1794, all the materials were sold by auction.

Höchst (Mayence). The mark is a wheel,—the arms of the Archbishop of Mayence,—sometimes surmounted by a crown, in gold, red, or blue, according to the quality.

Höchst (Mayence). Usually the wheel is used without the crown.

Höchst (Mayence). Another wheel, with only five spokes; an early mark. Those pieces with the letter M. (Melchior) are very scarce.

Höchst (Mayence). Another mark of the manufactory in brownish red.

Bavaria.

NUREMBERG.

THERE was an establishment here for the manufacture of porcelain as well as fayence, as early as 1712; it was founded by Christopher Marz and Johann Conradt Romeli. This fact has been brought to light by the director of the Berlin Museum, M. Von Olfers, who has placed in the Museum six oval plaques, 2 feet 6 inches in diameter, painted in blue *camaieu* on porcelain *pâte tendre;* four of them represent the Evangelists, and the other two are portraits of the founders themselves, inscribed on the back as follows:—On the one, "*Herr Christoph Marz, Anfänger dieser allherlichen Nürnbergeschen porcelain-fabrique, an* 1712, *ætatis suæ* 60. *Georg Michael Tauber pinxit* A. 30. O. 22. *November* 1720;" which in English reads thus: "M. Christoph Marz, founder of this magnificent Nuremberg fabrique of porcelain, in the year 1712," &c.; on the reverse of the other is written "*Her Johann Conradt Romeli anfänger dieser allhiesigen porcelaine-fabrique, an* 1712. *In gott verschieden an* 1720," with the name of the painter as before. Mr. Reynolds possessed a large oval fayence plaque, with a portrait of another part proprietor of these works inscribed on the back: "*Herr* JOHANN JACOB MAYER *Erkauffer des Romelischen halben Antheils an dieser Porcelaine Fabrique. Año* 1720. *ætatis sue* 30. *Georg Michael Tauber pinxit Ano* 1720 ♀ *di* 22 *November.*" "M. J. J. Mayer, purchaser of Romeli's half share of this china fabrique in the year 1720, aged thirty." Marz died in 1731, when the establishment was sold, and it afterwards produced a common sort of pipeclay, ceasing entirely about the end of the eighteenth century. M. Demmin has also a square plaque, painted in blue, with the arms of Marz, inscribed as those just mentioned, but stating that he died on the 18th of March 1731.

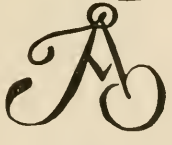
FRANKENTHAL.

Frankenthal (Palatinate, now Bavaria). *Hard paste.* Established in 1754 as a porcelain manufactory by Paul Hannong, who having discovered the secret of hard porcelain, offered it to the Royal Manufactory at Sèvres, but, not agreeing as to price, the offer was declined, and they commenced persecuting him. A decree of 1754 prohibited the manufacture of translucid ware in France except at Sèvres, and he was compelled to carry his secret to Frankenthal, and leave his fayence manufactory at Strasbourg in charge of his sons. Ringler, who had quitted Höchst in disgust after his secret had been divulged, became director. Paul Hannong, on the marriage of his eldest son, Joseph Adam Hannong, in June 1759, gave up to him, for a pecuniary consideration, all interest in the Frankenthal fabrique. Paul Hannong died at Strasbourg, 31st May 1760, ætat 60. In 1761 it was purchased by the Elector Palatine Carl Theodor, and, by his patronage, attained great celebrity, which it maintained until he became Elector of Bavaria in 1798, when it greatly declined, and all the stock and utensils were sold in 1800, and removed to Greinstadt. The following chronogram denotes the year 1775 :—

VarIantIbVs·fLosCVLIs·DIVersI·CoLores.fabrICæ·
sVb·reVIVIsCentIs·soLIs.hVIVs·raDIIs.eXVLtantIs·
In·frankenthaL. ✱

It occurs on a porcelain plate, having in the centre the initials of Carl Theodor, interlaced and crowned, within a gold star of flaming rays; radiating from this are thirty divisions, and on the border thirty more, all numbered and painted with small bouquets, *en camaïeu*, of all the various shades of colour employed in the manufactory; on the back is the usual monogram in blue, and "*N. 2.*" impressed. In the Collection of the Rev. T. Staniforth. (*Keramic Gallery*, fig. 221.)

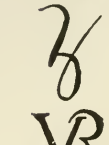
Frankenthal. The early mark under Hannong was a lion rampant, the crest of the Palatinate, from 1755–61; marked in blue.



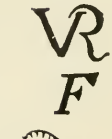
Frankenthal. The mark of Joseph Adam Hannong, and often found with the lion.

Frankenthal. Second period, when it became a Government establishment. The initials of Carl Theodor under the Electoral crown. A vase and cover with a mythological subject, in the South Kensington Museum, has both this and the preceding mark of Hannong.

FRANKENTHAL. The mark of Paul Hannong, frequently scratched under the glaze or pencilled.



FRANKENTHAL. A mark of Hannong, scratched under the glaze, on a figure in the Collection of the Rev. T. Staniforth.



FRANKENTHAL. This mark has been attributed to Ringler, but not on good authority.

FRANKENTHAL. These two marks, of a lion rampant and monogram of Joseph Adam Hannong, are on a saucer painted with cattle; the letters beneath are indented. In the Collection of the Rev. T. Staniforth.

FRANKENTHAL. This is probably a painter's mark, or that of a modeller; it is placed by the side of the Carl Theodor monogram on a statuette of a man with two faces, holding a medallion on which is a nymph pouring water from an urn.

FRANKENTHAL. This mark is placed by Mr. Marryat as belonging to this manufactory.

GREINSTADT. The stock and utensils of the Frankenthal manufactory were purchased in 1800 by M. Von Recum. This was recently carried on by Franz Bartolo, whose mark was F. B.

NEUDECH, on the Au, and NYMPHENBURG; established in 1747 by a potter named Niedermayer. The Comte de Hainshausen became patron in 1754, and in 1756 he sent for Ringler, who organised the establishment, and it was then placed under the protection of Maximilian Joseph, Elector of Bavaria. In 1758 this manufactory was altogether removed to Nymphenburg. On the death of Carl Theodor, his successor, the Frankenthal manufactory was abandoned, and also transferred to Nymphenburg, which is still in activity as a royal establishment, and well supported.

The colours and gilding of this porcelain are excellent; the landscapes painted by Heintzmann, the figures copied from the best pictures at Munich by Adler, are very finely painted; Lindeman was also a good artist employed here.

The pieces are manufactured in white at Nymphenburg, but chiefly decorated at Munich and elsewhere; that is the reason why the Nymphenburg mark is frequently found impressed, and the mark of some other factory painted in colour. In the Sèvres Museum are three cups and saucers, with portraits of Maximilian Joseph, King of Bavaria; his Queen, and daughter, Princess Auguste-Amelie d'Eichstadt, painted by *Auer;* a cup, with a view of Munich, &c., obtained from the manufactory in 1808.

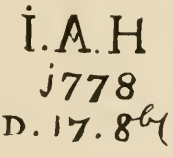
On 1st January 1806, the Elector of Bavaria and the Duke of Wurtemburg, after being so authorised by the Emperor Napoleon, declared themselves kings.

NYMPHENBURG. Mark—the arms of Bavaria—impressed, without colour, on hard paste; the shield is usually of a squarer form than is here given.

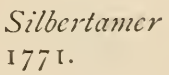
NYMPHENBURG. Another form of the arms of Bavaria, also impressed on the ware.

NYMPHENBURG, near Munich. These marks, in blue, are on a cup of blue and red ornaments on white; the two L's impressed; the saucer has the arms of Bavaria only impressed.

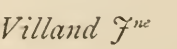
NYMPHENBURG? On a German porcelain cup, decorated in blue and red with Chinese ornaments, which M. Jacquemart attributes to England, but is probably Nymphenburg, from its similarity to the preceding, or the orb and sceptre of Berlin.



NYMPHENBURG. A tankard of porcelain, painted with figures emblematical of the four quarters of the globe; probably a painter's signature: it has the arms of Nymphenburg impressed.



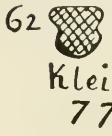
NYMPHENBURG. This name occurs on a plate of embossed basket pattern, painted with flowers; inscribed on the back as in the margin; perhaps the person for whom it was made. In the Collection of the Rev. T. Staniforth.



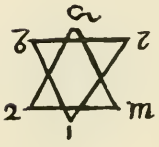
NYMPHENBURG. On a cup in the Collection of Mr. Revilliod of Geneva.

G. C. LINDEMAN
Pinxit

NYMPHENBURG. The name of this artist occurs on a porcelain cup and saucer, painted with landscapes and figures, green and gold border; stamped with the shield, and name painted in full.

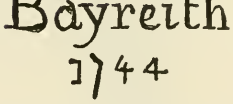


NYMPHENBURG. The shield stamped, the name and figures in red, probably the painter's name.



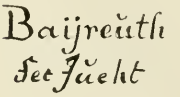
NYMPHENBURG. This is an early mark, painted in blue, consisting of two intersecting triangles, with mystic characters at each point of the angle, which vary on different specimens; probably Masonic. (*Keramic Gallery*, fig. 228.)

WURTZBURG (Bavaria). *Hard paste.* Eighteenth century; marked in blue with the mitre of the Prince-Bishop. No particulars are known. (*Greslou.*)



BAYREUTH, formerly a Margraviate, now annexed to Bavaria. *Hard paste.* There was a manufactory of pottery here as early as the sixteenth century (see page 279). The town is about forty-one miles north-east of Nuremberg, and there still exists a manufactory, at which porcelain as well as fine fayence is made, at a village adjacent, called St. George-sur-l'Estang, on the opposite side of the Main. This mark, in gold letters, is on a cup, well painted with a view of the town, and figures in costume of the latter part of the last century; in the possession of Sir Henry B. Martin. The letters "F. M.," now defaced, are above, and "No. 24" below. There was a manufactory of porcelain established here in 1836 by a potter named Schmidt, who in that year presented some specimens to the Sèvres Museum.

BAYREUTH. Another mark; sometimes only the letter B is used.



BAYREUTH. On a well-painted porcelain cup and saucer, gilt fluted base, painted with landscapes and figures, round the upper part in lake *camaieu.*

ANSPACH (Bavaria). *Hard paste.* 1718. A town which belonged to the Margraviate of Anspach and Bayreuth. The mark of an eagle with wings displayed is in blue. Specimens in the Sèvres Museum.

ANSPACH. The Margraviate crown marked in red on a German porcelain pot and cover, yellow ground, covered with small red annulets and dots. The upper mark is frequently seen on china of the same character. Pieces in the Rev. T. Staniforth's Collection.

ANSPACH. *Hard paste.* These marks are given by Mr. Marryat as belonging to Anspach, but he is uncertain whether they belong to Anspach in Thuringia or the former Margraviate in Bavaria; most probably they may be referred to the last-named state.

ANSPACH. *Hard paste.* On a porcelain milk-ewer, beautifully painted in lake *camaieu*, with a landscape and richly gilt scroll borders. In the Collection of the late Mr. Sigismund Rücker.

ANSPACH. Another modification of this mark, in blue under the glaze, which M. Greslou erroneously attributes to Meissen, as the monogram of Augustus, King of Poland, surmounted by the eagle.

ANSPACH. Marked in blue on an early German porcelain milkpot, painted with moths, butterflies, and flowers.

ANSPACH. This mark is graved in the clay before baking, on a cup and saucer, painted with female portraits, in the Collection of the Rev. T. Staniforth.

Anspach or Bayreuth. On a German porcelain cup and saucer, painted with flowers and heart's-ease, in the Collection of the Rev. T. Staniforth.

Unknown mark. Germany, perhaps Anspach. On a decorative plate.

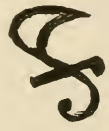
Brunswick, Wurtemburg, &c.

FÜRSTENBURG.

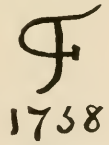
THIS manufactory was established in 1750 by Bengraf, who came from Höchst; he died the same year, and Baron von Lang, a distinguished chemist, undertook the direction of the works, under the patronage of Charles, Duke of Brunswick. The manufactory has been carried on by the Government up to the present time.

In 1807 the Sèvres Museum obtained from the manufactory a plate painted with classical subject, by Brüning; a coffee-cup, decorated in gold by Heinze, and other specimens. Mr. Stünkel, director of the fabrique in 1840, also presented other pieces.

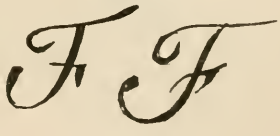
FÜRSTENBURG (Brunswick). *Hard paste.* The mark is an F, of various forms, pencilled in blue. Initials are frequently seen below the letter of the fabrique, probably those of the painters; on one in our collection are R. R.; on another A. C.; on a third the name *Beck.*



FÜRSTENBURG. On a plate, light green ground, perforated border, painted in the centre in purple *camaieu*, with figures after Watteau. South Kensington Museum.



FÜRSTENBURG. Other forms of the letter F; marked in blue.



HÖXTER. One of the men who obtained the secret from Ringler, named Paul Becker, after having tried in vain to sell it in France and

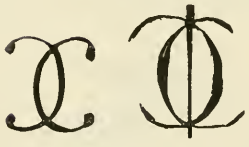
Holland, occupied the fabrique at Höxter, and produced some fine pieces, sufficient to arouse fears of rivalry on the part of the Duke of Brunswick, who made terms with him, and the manufactory was abandoned; the mark used by him is unknown. A painter of flowers, named Zieseler, made porcelain here about 1770; it did not succeed, and Paul Becker afterwards took it.

Neuhaus, near Paderborn. 1750. Von Metul, a mixer of colours at the Furstenburg manufactory, escaped with two others, and commenced making porcelain, but they were soon discovered, and obliged to discontinue it.

Ludwigsburg, or Louisburg, called also Kronenburg (Wurtemburg) porcelain. *Hard paste.* This manufactory was established by Ringler in 1758, under the patronage of Charles Eugène, the reigning Duke. It was celebrated for the excellence of its productions and the fine paintings on its vases and services, as well as for its excellent groups. The mark is the double C, for the name of Duke Charles, ensigned with a high German ducal crown, surmounted by a cross. The mark of two C's with a Count's coronet, which is frequently attributed to this town, belongs to Niderviller.

Ludwigsburg. Another mark; the double C surmounted by a crown and a cross.

Ludwigsburg. Two other marks, of the cipher, without a crown; but they must not be confounded with the interlaced C's of Niderviller.



Although Charles Eugène died in 1793, the same ciphers (CC) were used until 1806, when the letters under the crown were changed to T. R., and in 1818 to W. R., but these are rarely met with.

Ludwigsburg. These marks, in blue, are on the bottom of a cup and saucer, painted with the initials V and G in flowers; the cup has the L only, the saucer the arms of Wurtemburg, the three stags' horns. In the possession of the Rev. T. Staniforth.

Ludwigsburg. This shield, and the letter K impressed, is on a coffee-pot in the South Kensington Museum. An inkstand, painted in lake *camaieu*, with flowers, and marked in blue, was in the Loraine Baldwin Collection.

LUDWIGSBURG. The letters T. R. under a crown were used from 1806 (the first year the King was created) to 1818.

LUDWIGSBURG. On a porcelain cup and saucer, drab ground, coarsely painted with Venus and Cupid, border of masks. In the Collection of the Rev. T. Staniforth.

LUDWIGSBURG. On a porcelain cup and cover, painted with roses and other flowers, the mark in red, and a D. impressed. In the same Collection.

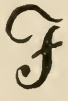
LUDWIGSBURG. This mark of the letters W. R. under a crown was used from 1818.

LUDWIGSBURG. This mark of a stag's horn, from the arms of Wurtemburg, was used at a later period; a cup and saucer, light yellow ground with brown scroll border, has this mark in blue.

HILDESHEIM (Hanover). *Hard paste.* Established about 1760, marked in blue; sometimes the letter A. only.

FULDA (Hesse). Established about 1763 by Arnandus, Prince-Bishop of Fulda, for the manufacture of porcelain; *hard paste.* The mark (in blue) signifies *Fürstlich Fuldäisch* (belonging to the Prince of Fulda). The best artists were employed, and many grand vases, figures, and services produced, of a fine white paste, and handsomely decorated. The pieces are scarce, as the greater part were reserved for the Prince-Bishop. His successor, Henri de Butler, in 1780 abandoned the manufacture, and the models and instruments were sold by auction. A cup and saucer, ornamented with a bisque medallion portrait, is in the South Kensington Museum.

FULDA. This mark in blue on a custard-cup and cover, painted with flowers, in Mr. A. Joseph's Collection.



Fulda. A cross, the arms of Fulda, is frequently found upon groups of figures. (*Keramic Gallery,* fig. 234.)

Hesse-Cassel. *Hard paste.* This mark is sometimes found on porcelain, and has been so attributed; the manufacture is of the end of the eighteenth century. A workman of Ringler's is said to have established a factory here about 1763, which was celebrated for its porcelain.

Hesse-Darmstadt. This mark is so attributed by M. A. Jacquemart; it occurs on a cup and saucer, with a black portrait of a gentleman and neat border of flowers; and the monogram of HD without the crown is on another cup and saucer, pink ground, with a view of a town.

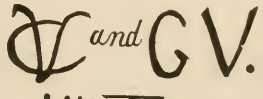
Keltersbach (Hesse-Darmstadt). It was about the year 1756 that this porcelain manufactory was founded by a Saxon named Busch, but it was soon abandoned, and no specimens are known.

Thuringia.

SITZERODE (established 1759) was the parent of all the porcelain manufactories in Thuringia; the process appears actually to have originated here. The story told of its commencement is, that in 1758 an old woman brought some sand for sale to the house of a chemist named Macheleidt. His son, then a student of Jena, made some experiments and fabricated a sort of porcelain; improving as he continued his essays, he, in the following year, laid before the Prince of Schwartzbourg satisfactory proofs, and obtained permission to open an establishment at Sitzerode, where he employed four workmen, and in 1762 it was removed to Volkstedt. The manufactory is still carried on at Volkstedt, near Rudolstadt, by Macheleidt, Triebner, & Co.; specimens were exhibited at Paris in 1867.

VOLKSTEDT. *Hard paste.* The porcelain manufactory of Sitzerode was transferred here in 1762, where it was farmed by a merchant named Nonne of Erfurt, who greatly enlarged and improved the works. About the year 1770 it was carried on by Greiner. The mark is C. V. or G. V., sometimes with a shield of arms, which may be the initials of Greiner, Volkstedt. In 1795 more than 120 workmen were employed.

VOLKSTEDT. The letters C and V, sometimes interlaced.



VOLKSTEDT. Another mark, quoted by Mr. A. Joseph as unknown, but it is probably also of the same manufactory.

These marks have been attributed by Mr. Marryat to Kloster Weilsdorf, but apparently without sufficient authority. The letters C and V, it may be remarked, whether separately or interlaced, could scarcely represent this fabrique, for in all the geographical dictionaries the word "Kloster" is spelt with K, and "Veilsdorf," according to the German language, would have W for its initial letter.

Volkstedt. On a milkpot and cover, painted with landscapes on a border of flowers. South Kensington Museum.

Rudolstadt (Schwartzburg). *Hard paste.* Established 1758, originally at Volkstedt, and afterwards removed to Rudolstadt, near Jena. The mark was R. for the name of the place. Gotthelf Greiner had the direction of several of the Thuringian manufactories; he died in 1797. This establishment still exists, but only common blue and white ware is made; this mark is in blue.

Rudolstadt. This mark, a hayfork, is part of the arms of Schwartzburg (a hayfork and currycomb); it is on a pair of candlesticks with blue flowers, in possession of the author; also on a tankard in mounting of the last century.

Rudolstadt. The same mark crossed is on some pieces of porcelain in possession of the Rev. T. Staniforth.

Rudolstadt. This mark is made expressly to imitate the Dresden; the style of the Marcolini period being closely copied, as well as the form; gilt ring handle at top, and angular handle. It is on a cup, cover, and saucer, beautifully painted with groups of flowers.

Regensburg (Ratisbon). The first and last letters of the name, in blue, are on a cup and saucer, with landscapes in bistre on white ground; there is also the letter Z or N on both pieces, but it does not belong to the mark before mentioned, and may be the painter's initial.

Ratisbon, formerly Regensburg. A porcelain fabrique of Mr. J. A. Schwerdtner; some pieces painted with the cathedral and landscapes are in the Sèvres Museum.

RAUENSTEIN, in Saxe-Meiningen, established 1760. *Hard paste.* Marked in blue on a cup and saucer painted with flowers, in the Collection of the Right Hon. W. E. Gladstone, M.P.

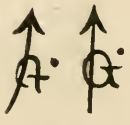
WALLENDORF (Saxe-Coburg). *Hard paste.* Established by Greiner and Haman in 1762. This mark is given by Marryat, but there are so many W.'s that it is difficult to identify their locality with any degree of certainty.

GROSBRIETENBACH. *Hard paste.* Established about 1770 by Greiner. The demand for his porcelain was so great, that not being able to enlarge his works at Limbach, he purchased this as well as Weilsdorf and Volkstedt.

GROSBRIETENBACH. This leaf is frequently imperfectly formed, and hardly to be recognised as a trefoil. The Rev. T. Staniforth has a box of white toy china tea and coffee service; on the outside of the case is a view of the manufactory and a trefoil leaf.

GROSBREITENBACH. Another mark of the same manufactory; it is usually in blue, but sometimes in red or gold. A great many specimens of the Thuringian manufacture have two or three rows of vertical ribs in slight relief over the surface, painted with flowers, &c.

THURINGIA. These signs are painted in blue on the bottom of a cup and saucer of coarse blue Chinese pattern flowers, apparently of Grosbreitenbach or some Thuringian fabrique.

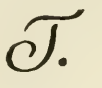


THURINGIA. On a cup and saucer, very similar to the Berlin porcelain, with medallion of eight figures.

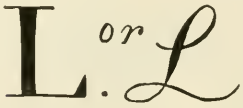
THURINGIA. In blue on a cup and saucer of coarse porcelain, ornamented with pale blue floral pattern, Japanese style, white ground; apparently German.

THURINGIA. This mark, in blue, is frequently found upon German porcelain. It is on a cup and saucer formerly in the possession of Mr. Reynolds, painted in purple *camaieu*, with figures

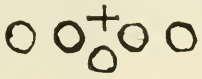
and views in Germany. Another cup and saucer with landscapes and flowers has the same in blue, accompanied by a small painter's mark of an arrow in red; in the possession of the Marchese d'Azeglio.



Thuringia. This letter, in blue, is seen on some German porcelain, similar to that of the Thuringian manufactories, but we cannot state from which it emanated. A cup and saucer, painted with ruins and landscape in lake *camaieu*, as well as a teapot with flowers so marked, were in the Loraine Baldwin Collection.



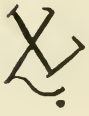
Limbach (Saxe-Meiningen). *Hard paste.* This manufactory was also under the direction of Gotthelf Greiner; established about 1761. The marks are said to be a single or double L; but there appears to be some confusion in the appropriation, for the same letters are also assigned to Ilmenau and Breitenbach.



Limbach. Another mark of the same factory.

Limbach. On a cup and saucer painted in lake *camaieu*, with landscapes and figures; the mark also in red.

Limbach. This mark is on a cup and saucer painted with a cottage in a landscape in Indian-ink.

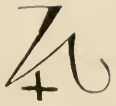


Limbach. Two L's crossed, painted in blue, are on an *écuelle* and its dish. The ware is very heavy but finely glazed and brightly coloured with blue bands and borders, flowers between, white ground. In Mr. A. W. Franks' Collection. The mark of Limbach is said to be a cross with four dots, or a double L, with which this mark corresponds; but the ware is of soft paste, and has the appearance of English porcelain.

Limbach? This mark, in violet, is on a porcelain cup and saucer, painted in violet, and on a service in the possession of Messrs. Litchfield and Radclyffe.

Limbach. A double L, frequently found on German porcelain; it is probably Limbach.

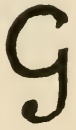
LIMBACH. On white porcelain; the mark in blue under the glaze. Another variety of the L.



LIMBACH. On porcelain painted with detached flowers in blue, dark blue edges; marked in blue.

LIMBACH. On a porcelain cup and saucer painted with landscapes in lake *camaieu*, embossed borders; in the Collection of the Rev. T. Staniforth.

GERA. *Hard paste.* A manufactory was founded here about 1780. This mark of Gera is in blue, on the bottom of a porcelain compotier, painted with a view of the town, in violet colour on green ground; on the saucer is represented a letter addressed to *Madame Kessler, née Schwinge, à Freybourg.*



GOTHA. *Hard paste.* Founded 1780 by Rothenberg, and afterwards (1802) conducted by Henneberg. The mark, a G, for the name of the town, of this form.

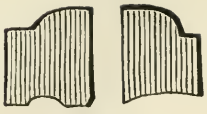
GOTHA. The name thus on a cup and saucer, with two views of Gotha; marked in blue.

GOTHA. On a white porcelain tea-service, with handsome gold pattern borders; in Dr. Diamond's Collection.

GOTHA. According to the German Cyclopædia, a Roman R was also used, perhaps to represent the founder Rothenberg's name.

HILDBURGHAUSEN. A fabrique of porcelain was established here in 1763 by Weber, but we do not know what mark was adopted.

ALT HALDENSTEBEN. *Hard paste.* Manufactory of M. Nathusius; stamped in blue.



BADEN. *Hard paste.* Established in 1753 as a porcelain manufactory by the Widow Sperl and workmen from Höchst, with the patronage of the reigning Margrave, under the direction of Pfalzer; it ceased in 1778. The mark is an axe or the blade of an axe in gold.

BADEN. The sign of the Widow Sperl, at the Grunenwinckel, in gold, on four porcelain figures of females, emblematical of Sculpture, Architecture, Poetry, and Painting; coloured and gilt, 10 inches high; in the Collections of the Rev. T. Staniforth and Mr. Bohn.

BADEN. This mark, the checks in gold, on blue ground, is on a china mug painted with flowers and birds, blue and gold border.

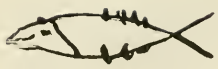
Switzerland.

THE Nyon manufactory was in full work towards the end of the eighteenth century ; it is said to have been established by a French flower-painter named Maubrée, and several Genevese artists painted on the porcelain, occasionally marking it with a "G" or "Geneva" in full, sometimes with and sometimes without the fish. There never was a manufactory of china at Geneva. The most celebrated painters were *Delarive*, *Hubert*, *Gide*, and *Pierre Mulhouser;* the monogram of the last named is here given ; his paintings were good, with figures and flowers in the Dresden style.

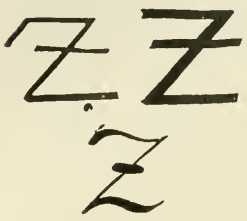
NYON (Canton de Vaud). *Hard paste.* A cup and saucer of Gide's is signed thus. A son of his, or grandson, is a celebrated avocat at the present day. The late director was M. Gonin, who died 1863 ; he was succeeded by M. Burnand.

NYON. On a porcelain cup and saucer, bought at Geneva, and believed to be made at Nyon ; the subjects are painted in bistre ; the cup has a tablet inscribed "*Un cœur comme le votre ;*" another on the saucer continues the sentence, "*est faite pour l'amitié.*"

NYON (1790 to 1800). L. Genese, manufacturer. The mark is a fish in blue, in allusion to its situation on the banks of the Lake of Geneva.



Nyon. Another mark, but ruder than the preceding; sometimes the lines are so carelessly drawn as to make it difficult to identify the fish. (*Keramic Gallery*, fig. 245.)



Zurich. *Hard paste.* Established about 1759 by one of the workmen from Höchst, perhaps Ringler; after a few years it was abandoned, and left under the direction of Sprengler and Hearacher, from 1763 to 1768; in 1775 it was conducted by Trou. It has much the character of German china; the mark is in blue.

Holland and Belgium.

THE first manufactory for porcelain in Holland was at Weesp, near Amsterdam. It was established in 1764 by the Count Gronsveldt-Diepenbroek, who had by some means obtained the secret of the composition of hard paste. Having bought the materials of the old fayence works of Overtoom, he proceeded to make porcelain, and produced some fine white and transparent specimens; it only lasted seven years, and was closed in 1771 and the materials publicly sold. Notwithstanding the unsuccessful result in a commercial point of view, it was reopened by a Protestant minister, the Rev. De Moll of Oude Loosdrecht, associated with some capitalists of Amsterdam, but the next year it was removed to Loosdrecht. The decorations are very much of the Saxon character.

WEESP. *Hard paste.* The marks are a W and two crossed lines or swords, with dots, in blue. The latter has been assigned to Arnstadt, but is now authenticated as belonging to this manufactory.

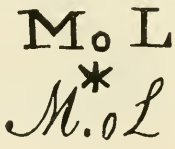
WEESP. The crossed swords, in blue, on a porcelain teapot, painted with medallions of garden scenes and figures, lake borders and edges.

WEESP. These marks are on a cup and saucer; the W. in blue, the name (perhaps that of the decorator) in gold, or of the Hague.

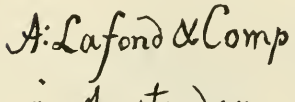
Weesp. These letters are on a porcelain cup and saucer, canary-yellow ground and gilt borders, which seem to be of Dutch manufacture, and probably belong to this fabrique; specimens in the Collections of Mr. Franks and the Rev. T. Staniforth.

Weesp or Loosdrecht. The same letters in red are on a hard paste cup and saucer, white ground, gilt borders; in front of the cup is a medallion in red with a black pencilled bust, inscribed underneath in gold letters "Doctor *f.*" The monogram ML. may be intended for Moll Loosdrecht and the W for Weesp, the manufacture of porcelain having commenced there, and within a year been transferred to Loosdrecht.

Loosdrecht (*hard paste*), situate between Utrecht and Amsterdam, was the next town where porcelain was successfully made. It sprung from the ashes of Weesp, and in 1772 became a proprietary, with the Rev. De Moll at its head; after his death, in 1782, the concern passed into the hands of his partners, J. Rendorp, A. Dedel, C. Van der Hoop, Gysbz, and J. Hope, and was by them removed in 1784 to Amstel. The ware is of fine quality, decorated in the Saxon style; specimens are frequently met with having gilt borders and a light blue flower between green leaves. The letters M. o. L. stand for "*Manufactur oude Loosdrecht,*" marked in blue or impressed on the ware; the best pieces have a star also. By a singular coincidence it happened that the establishment was under the direction of the Rev. De Moll; sometimes the letter M is divided from the two last letters by two dots, which may mean "*Moll: oude Loosdrecht.*" There are a set of five vases, painted with conversations from Watteau, the necks of open-work trellis, in Mr. Sigismund Rücker's Collection, thus marked.



Arnheim. M. Jacquemart thinks that the simple A may probably be the mark of Arnheim rather than Amsterdam. There was a fabrique of porcelain here about 1772, which was soon abandoned.



Amsterdam. A china manufacture of the commencement of this century (about 1810). This inscription is on a coffee-pot of a service, white ground, gold borders, and small detached flowers and medallions of coloured female heads, in Mr. Temple Frere's Collection.

Amsterdam. M. Jacquemart places this sign to Amsterdam, being the ancient arms of the United Provinces,—the Batavian lion traced in blue,—and quotes a specimen in the Museum of Sèvres. Mr. C. W. Reynolds had a pair of elegant bottles, painted in lake *camaieu* with birds and trees, bearing this mark in blue. Mr. Marryat gives this as a variety of the lion used in the Palatinate, and attributes it to Frankenthal, but the latter is always crowned, that of Holland never.

Oude Amstel. *Hard paste.* In 1782, on the death of De Moll, the manufactory of Loosdrecht was removed to Oude Amstel (Old Amstel), near Amsterdam, and carried on with redoubled zeal by the same company, directed by a German named Daeuber, about 1784. It flourished under his direction for a few years, and a fine description of porcelain was produced; but it was not encouraged in Holland, and gradually declined, in consequence of the large importation from England which inundated the country. It was again offered for sale in 1789, and came into the hands of J. Rendorp, C. Van der Hoop, and Gysbz, still remaining under Daeuber's direction, but was entirely demolished at the close of the last century; sometimes the initials of the director, A.D., are found.

Amstel.

A

AD

Niewer Amstel (New Amstel) (*hard paste*), still nearer the capital, was established for the manufacture of porcelain, under the name of George Dommer & Co., which was in some degree supported by the King of Holland, and in 1808 a medal was awarded them by the first Industrial Exposition at Utrecht as an encouragement, being the only porcelain fabrique in Holland. The King, wishing to save it, accorded an annual grant of 20,000 florins, but it was not the money so much as an experienced director that was required. It was of short duration, and ceased entirely in 1810; no porcelain has since been made in Holland.

Amstel

La Haye (The Hague). Among the decrees (*arrêts*) of the States General of the 4th of April 1614, the following entry occurs, which is supposed to refer to an early manufactory of porcelain at the Hague:—"Brevet d'invention de cinq ans pour tous les Pays-Bays accordé à Claes Jans Z. Wytmans, natif de Bois le Duc, pour la fabrication de

toutes sortes de *porcelaines*, pareilles en matières et en decors à celles des pays étrangers." M. Demmin, from whose pamphlet * this account is taken, observes: "It may be urged that the word porcelain was often used at this early period to describe all sorts of enamelled pottery, especially fine fayence. On the other hand, it must be remembered that the establishment of Delft had already, since 1530, been actively engaged in the fabrication of fayences, which would render inadmissible a brevet granted for the fabrication of this pottery. In any case, the manufactory here spoken of could not have been at Bois le Duc, for that town did not belong to Holland until 1629." This same Wytmans had already obtained, on the 9th of January of the same year, a brevet for twenty years for the manufacture of glass.

About the year 1775, a porcelain manufactory for both hard and soft paste was opened at the Hague, under the direction of a German named Leichner or Lynker; it was first situated in the *Bierkade*, and later in *Niewe Molstraat*. A correspondent in the *Navorscher* says: "In colour, painting, and whiteness it is very much like the Saxon, but the substance is thicker. Tea and table services of this fabrique are to be met with, though scarce, for the undertaking failed, probably owing to the dearness of the material, or the wages; they were unable to compete with foreigners. The drawing and painting, both of landscapes and flowers, are in good taste. There are cups and saucers, on each of which the same group of flowers is represented from a different point of view; but the gilding, from being placed upon the edge instead of below it, is worn off. In 1809 or 1810, when it was the fashion for ladies to paint china, which was afterwards glazed, I remember seeing a workman in Amsterdam painting china who had formerly been painter at the Hague manufactory."

The trade-mark of the Hague manufactory is a stork, the *pia avis*, as it is termed by the old naturalists, and which is especially cherished in Holland. Meissen, writing in 1687, says: "It is but a league from Delft to the Hague. We scarce meet with any historian who mentions the city of Delft without also speaking with admiration of what was observed not very long ago there, of two storks, the male and female, who, after many fruitless endeavours to save their young ones, which were in their nest on the top of a chimney, the house being at the time on fire, resolved at length to cover them with their own bodies, at the hazard of their lives, and to defend them from the flames or else to perish together."

In the Museum at South Kensington are some specimens of this china; the decorations as well as the forms are of the Saxon character,

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* *Recherches sur la Priorité de la Renaissance de l'Art Allemand, &c.* Paris, 1862. By Auguste Demmin.

and the paintings well executed. It has been said that white porcelain, some even of soft paste, from Tournay and other places, were purchased by the director, and decorated by the Hague painters, marked with the stork, and sold as his own productions. The fabrique was not very important, there being only one furnace, employing from fifty to sixty workmen and painters. The works ceased in 1785 or 1786; the mark of the fabrique is a stork, the symbol of the town, in grey or gold.

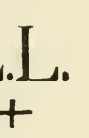
La Haye. On a porcelain milk-jug, painted with flowers, lately in Captain Langford's Collection.

La Haye. Marked in blue on a cup and saucer in the possession of Mr. W. Chaffers.

Lille. *Pâte tendre.* This porcelain manufactory was established in 1711 by Sieurs Barthélémy Dorez and Pierre Pelissier, his nephew, natives of Lille. In their request for leave to found the manufactory, addressed to the Mayor and Council, they promised it should be the second fabrique in Europe, where, up to that time, similar ware had been made out of China itself,—the first being St. Cloud. On the 25th of April 1711, their request was acceded to, and a house granted them, but, in consequence of its being unsuitable, another was accorded, situated on the Quai de la Haute-Deûle, and the privilege given for the fabrication of porcelain at Lille. A second request for the exclusive right of making porcelain was refused; but as it contains some interesting remarks, we give the following extract:—"Il vous supplie, Messieurs, de lui accorder le privilège exclusif à tous autres, vous assurant être le seul, avec M. Chicanneau de St. Cloud, qui ait le véritable secret de la faire pareille aux échantillons qu'il a eu l'honneur de vous produire. Le maître de la manufacture de Rouen ayant cru avoir pénétré dans le secret s'était ingéré de faire et vouloir faire vendre à Paris, pour fabrique de St. Cloud, ce qui donnait une mauvaise réputation à cette dernière, par sa mauvaise qualité, l'abus s'étant découvert, il a été contraint de n'en plus fabriquer, et c'est à cette exemple que le suppliant vous supplie, Messeurs, de lui accorder le seul privilège en cette ville, et au Sieur Pelissier, son neveu." The potter of whom he so disdainfully speaks was Poterat of St. Sever, at Rouen. In the books of the receipts, the

amount of 300 florins for rent appears annually in their joint names, but in the year 1717 the name of Dorez alone occurs. In an *Arrêt du Conseil d'Etat*, dated 1720, granting certain privileges, and being desirous of assisting the proprietors in so considerable an enterprise, a reduction of the tariff of 1664, in which they were excluded, was made (Lille belonging at that time to Holland, previous to the treaty of Utrecht, when Lille was ceded to France), and permission to introduce their wares into the kingdom of France at a reduced rate, so that they could fairly compete with foreign manufacturers, who were in a better position, being able to get the tin and lead from England at a cheaper rate. By this decree we find that porcelain was still made, but Barthélémy Dorez' two sons, François and Barthélémy, had succeeded him.

The porcelain (*pâte tendre*) of this time was like that of St. Cloud, but in the Delft style, the favourite ornamentation being Chinese designs, but no mark is known.

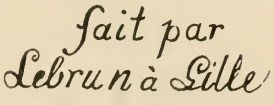


Lille. Both Dorez and Pelissier, his nephew, being Frenchmen, they would naturally decorate their ware in the French style, like that of St. Cloud, and doubtless much of the Lille porcelain, from its similarity both in decoration and material, has been set down hitherto as St. Cloud. M. J. Houdoy as well as M. A. Jacquemart are of opinion that the pieces marked L. in the margin belong to Lille, and that about 1716 and 1717, when Dorez was the sole administrator, his own initial displaced that of the fabrique.

At a later period (in 1784) a manufactory of hard porcelain was established by Leperre Durot, under the patronage of the Dauphin; it was styled "Manufacture Royale de Monseigneur le Dauphin." Leperre Durot is thus spoken of in the decree: "Appliqué depuis sa jeunesse à la fabrication de poterie, terre de grès, faïences et même de la plus fine porcelaine;" and it goes on to state that, considering the immense expense in the consumption of wood employed as fuel, he has, after many attempts, succeeded in substituting coal, and he is authorised to manufacture porcelain and fayence at Lille, with exemption from duties and other exclusive privileges, for fifteen years. The porcelain of Leperre Durot is richly adorned with gold and carefully painted bouquets of flowers. There is a saucer in the Sèvres Museum bearing three rows of chemical characters and signs; under the foot it bears the following inscription: *Fait à Lille en Flandre, cuit au charbon de terre*, 1785.

In 1790 the manufactory changed hands, and several attempts were made to ensure its success, without avail, and about 1800 it altogether ceased. M. Roger succeeded Leperre Durot, and in 1792 he sold his interest in the works to Messieurs Regnault and Graindorge, who were ruined, and the establishment soon closed. There is an *écuelle* in the Sèvres Museum of Roger's fabrication, about 1795.

LILLE. The mark on the hard porcelain of Leperre Durot was a crowned dolphin, the emblem of the royal protection; it is in red, either pencilled or stencilled, but seldom seen so perfect as this. These pieces are rare in consequence of the short duration of the manufacture. They are sometimes marked "*à Lille*" only.



LILLE. Modern porcelain. On a compotier, with gold ornaments on white, and landscapes painted in Indian-ink. (*Keramic Gallery*, fig. 256.)

TOURNAY. *Soft paste.* Established in 1750 by Pétérinck. In 1752 about one hundred workmen were employed, which in 1762 increased to as many as two hundred. For some time previous to 1815 the works were carried on by M. Maximilian de Bettignies, who, in consequence of the annexation of Tournay to Belgium, ceded it in that year to his brother Henri, and established another at St. Amand-les-Eaux. Soft paste, which has been discontinued many years in every other fabrique in France, is still made at both places, and they consequently produce the closest imitations of old Sèvres *pâte tendre*.

TOURNAY. The signs annexed are found on porcelain of a similar quality to that known as Tournay; it has been called *porcelaine de la Tour*, and its origin unknown, but referred to Vincennes or Tournay; the two first are painted in blue. There are two specimens in the Sèvres Museum, which, as well as others marked in gold, may be assigned to this manufactory; used before 1755. The third, usually in gold, appears to represent a potter's kiln with the flame issuing from the chimney.

TOURNAY. Marked in gold on a cup and saucer, painted with animals and birds illustrating Fontaine's Fables, in the Collection of the Rev. T. Staniforth. (*Keramic Gallery*, fig. 257.)

TOURNAY. On a plate painted with flowers and embossed wicker pattern border.

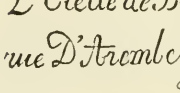
A variation of the Tournay mark; on two cups and saucers in the possession of Mr. J. W. Crowe, richly gilt and painted with brilliant blue flowers.

Tournay. This mark was used after 1755; in gold for the best quality, in blue or red for inferior specimens.

T^O T^Y

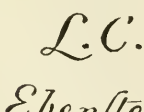
Tournay. These letters are said to be occasionally found placed separately on Tournay porcelain.

Brussels. *Hard paste.* There was a manufactory of porcelain here towards the end of the last century. This mark is on a teapot, with a band of roses in the centre and two belts of silver, with gold borders; on a cup and saucer of the same service is the name "*L. Cretté*," painted in red, lately in Mr. Reynolds' Collection.



Brussels. This name is on a service, some pieces of which have only the name "*L. Cretté.*" Portions of another service, with the name and address, are in the Collection of the Rev. T. Staniforth. (*Keramic Gallery*, fig. 259.)

Brussels. The initials of L. Cretté on a cup and saucer; the former has a soldier with a musket, the latter the Belgian lion rampant holding a spear, on the end of which is the cap of Liberty, marked in red; in the possession of the Rev. T. Staniforth.



Brussels. The initials of L. Cretté alone in red, are on nearly all the pieces of a tea-service painted with military figures and trophies, and Vive Brabant; but one was signed with the painter's name, Ebenstein, as in the margin.

Brussels. The two first marks are on a pair of porcelain candlesticks, the stand of each is marbled, with medallion busts in pink of Neptune; the upper part is formed of two dolphins, the tails twisted upwards; they were purchased in Belgium. The third has been usually placed among the unknown marks, but doubtless belongs to the Brussels manufactory.

LUXEMBOURG. *Hard paste.* Established at Sept Fontaines about 1806 by M. Boch; both pottery and porcelain were made here, plates, vases, figures, &c.

B. L.

LUXEMBOURG. M. Boch; on a specimen in the Sèvres Museum, attributed by M. Riocreux to this manufactory.

LUXEMBOURG. M. Boch; painted in violet on the figure of a boy. (*Keramic Gallery*, figs. 261–264.)

Russia and Poland.

AN Imperial china manufactory was established in 1744 by the Empress Elizabeth Petrowna, with workmen from Meissen. Catherine II. patronised the porcelain works, and in 1765 enlarged them considerably under the direction of the Minister, J. A. Olsoufieff, since which time this fabrique has held a distinguished place among European manufactories. An artist named Swebach superintended the decorations, and in 1825 two workmen were sent from Sèvres to assist in the manufactory. The paste is hard and of a blueish cast, finely glazed; it always shows its Dresden origin, and the imitations of the china of Saxony are wonderful in making up portions of sets which have been broken.

We read in the *Connaissances Politiques de Beausobre*, Riga, 1773 (vol. i. pp. 210–218): "Il existe une fabrique de porcelaine, située sur la Néva, route de Schlüsselburg, à quatorze verstes de Pétersburg. Elle fabrique des porcelaines tellements belles et fines, qu'elle ne le cédent en rien à la porcelaine de Saxe, soit pour la blancheur et la finesse de l'émail, soit pour la beauté du décor. Sa blancheur est même supérieure à celle de Meissen. Le directeur, l'inspecteur, tous les maîtres et ouvriers sont à la solde de la cour," &c., &c.

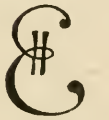
St. Petersburg. *Hard paste.* This mark of three parallel lines is in blue on two specimens in the South Kensington Museum, formerly in the Collection of Mr. Bandinel, which he attributed to St. Petersburg. The former has in addition the letter *K* in gold. Mr. J. Loraine Baldwin had a cup and saucer painted with flowers bearing this mark in blue, which came from Russia, and evidently of that fabrique; it differs from this mark only in having a dot over the centre line.

ST. PETERSBURG. This letter, in blue, is attributed to this manufacture; it is found on statuettes and groups.

This is a variation of the preceding, which we have frequently seen on Russian porcelain of early make, and coarsely painted with roses; a Russian plate of this character, brought from St. Petersburg, thus marked, was formerly in the Loraine Baldwin Collection.

ST. PETERSBURG. Another mark, said to be of the Imperial manufactory, in blue; but we have never met with a specimen.

ST. PETERSBURG. The cipher of the Empress Catherine II. (*Ekaterina*) from 1762 to 1796. It is on the back of a cup and cover, with well painted figures, on dark blue ground, marked in blue.

ST. PETERSBURG. A porcelain dish, bearing the cipher of Catherine II. in blue, has also the letters *П* : *К.* and a star in lake colour, probably the initials of the painter. In Mr. A. W. Franks' Collection.

ST. PETERSBURG. The cipher of the Emperor Paul, from 1796 to 1801; on a piece of porcelain.

ST. PETERSBURG. This mark of the Emperor Paul is on a porcelain tureen, painted with views in Italy, of the port of Alicant and the mole of Girgenti, with border of roses, in the possession of Mr. A. Joseph; other portions of the same service were in the Collection of Mr. Reynolds, marked with the E. of Catherine II.

ST. PETERSBURG. The cipher of the Emperor Alexander I., from 1801 to 1825; on an open-work basket dessert dish, white, with wreaths of roses.

ST. PETERSBURG. The cipher of Nicholas I., 1825 to 1855, marked in blue; it is on a cup and saucer, green ground, painted with flowers, in the South Kensington Museum; and on a plate presented by the Emperor to the Sèvres Museum, finely painted by an artist named Stechetine.

ST. PETERSBURG. Another mark of Nicholas I., on a pair of mayflower vases, formerly in the possession of Captain Langford.

ST. PETERSBURG. The cipher of Alexander II., from 1855, marked in blue on a tea-service in the Sèvres Museum.

ВРАТЬЕВЪ
Корниловыхъ

ST. PETERSBURG. A manufactory of porcelain established in 1827 by the Brothers Korneloffe. On a specimen in the possession of M. Grigorovitch of St. Petersburg.

RUSSIA. This mark is on a green and gold cup and saucer painted with flowers, made by C. T. Korneloffe.

Moscow (1720). The potter Eggebrecht, who had undertaken a manufactory of Delft ware at Dresden, by direction of Bottcher, had, after that was discontinued, left to go to Moscow, and being acquainted with some of the processes for making porcelain, commenced manufacturing it at Moscow. The Russians had in 1717 endeavoured to entice one of Bottcher's best workmen, named Waldenstein, and were unsuccessful; but, it is said, another workman a few years after, named Richter, assisted them in their operations, but no traces are to be found of their subsequent history.

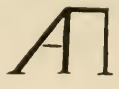
ГАРДНЕРЪ

Moscow. A porcelain manufactory was established at TWER by an Englishman named Gardner in 1787; his name, in Russian letters, is found impressed on a porcelain cup and saucer, green and gold, ribbed.

Moscow. The initials of A. Gardner, in monogram, are sometimes found alone.

ПОПОВЫ

Moscow. Founded 1830. The mark of A. Popoff, who also signed his pieces with his initials in monogram. It is underneath a cup and saucer, painted with a view in Moscow, to which is attached a paper in Mr. Bandinel's writing: "Porcelain of the fabrique of A. Popove, warehouse No. 7, Moscow, on the river Fluxa, in the home of Buitschow. The view is of the Place Ronge at Moscow, to the right the monument of Minine and Pojarsky; the cathedral in the background." In the South Kensington Museum. (*Keramic Gallery*, fig. 267.)



Moscow. This monogram of A. Popoff is on a fine specimen of a lobster lying on a dish shaped like a basket, in coloured porcelain, in perfect imitation of nature. The same mark is on a statuette of a Russian peasant making a list slipper, formerly in the Loraine Baldwin Collection.

ФГ
Гулина

Moscow. Manufactory of porcelain by M. Gulena. The letters stand for "Fabrica Gospodina," followed by his name in Russian characters; the mark impressed and coloured. It is on a teapot coarsely painted with large roses and blue bells; brought from the Crimea on the 16th August 1854; purchased at the sale of the Crimean relics. In the possession of the author.

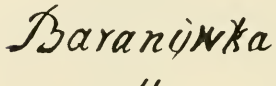
KIEBZ.
13
11

Kief, a town in the south of Russia, where there is a manufactory of fayence. The name is marked at the bottom of two specimens, one a large tazza-shaped vase, on pedestal, of cream-coloured ware, 12 inches high, with ornaments etched or printed on it, and a blue line round the edge; and a very fine plate, with pierced border and basket pattern; date about 1780 or 1790.

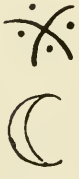
Korzec (Volhynia). Poland. *Hard paste.* About 1803, Mérault, a chemist, of the Sèvres manufactory, went to direct the fabrique at Korzec, taking with him an assistant in the laboratory named Petion. After carrying it on for a few years Mérault abandoned the direction and returned to France. Petion, having succeeded him, sent a specimen of his manufacture to M. Brongniart in 1809, which is now in the Sèvres Museum, viz., a hard paste coffee-cup

and saucer, decorated with gilding. The richness of the gilding equals that of Vienna; the paste is beautifully white, the decoration elegant.

Korzec. This mark, of an eye within a triangle in blue, beneath the glaze, is very similar to the preceding, but more perfect. It occurs on a *pâte dure* cup and saucer, the cup painted with a medallion portrait of a lady *en grisaille*, richly gilt borders and ornaments, doubtless executed by one of the Sèvres decorators taken there by Mérault; in the possession of the Rev. T. Staniforth. (*Keramic Gallery*, fig. 268.)



Poland. Baranowka or Baranufka, a town in the province of Volhynia, now belonging to Russia. This name is on a porcelain milkpot, hard paste, blueish white glaze, painted in bistre *camaieu* with flowers, outlined in gold, similar to Dresden.



Turkey. These marks in brown (under the glaze) are on a Turkish porcelain cup and cover, painted in rude flowers in red, blue, green, and yellow; the first mark is on the cup, the crescent on the cover.

Sweden, Denmark, and Norway.

MARIEBERG. It is not known with certainty when true porcelain was first made at Marieberg. Under Sten, the director, it attained a considerable extension; he engaged a Frenchman named Huret in 1770, and another, Jacques Dortie, in 1777, to assist him in making porcelain, who remained until 1780. Fleurot, a modeller, was also employed. The sale of porcelain was never very important; it was very similar to the pieces made at Menecy-Villeroy, evidencing its French origin. The little well-modelled cream-pots with covers, with fluted spirals and delicately painted bouquets of flowers, are well known. There are also (although rare) occasionally seen porcelain statuettes of different sizes, and other objects, such as candelabra in the rococo style; these pieces bear the letters MB. traced in the clay before baking. For the early history of the Marieberg fabrique the reader is referred to page 250.

MARIEBERG. This monogram is impressed under a porcelain compotier and cover, painted with flowers, and on another in the South Kensington Museum, presented by M. Christian Hammer of Stockholm.

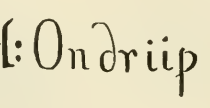
MARIEBERG. On a porcelain compotier and cover in the possession of Mr. Louis Huth. The mark is the three crowns of Sweden; the MB. for Marieberg, and F., probably the name of the decorator, (Henri) Frantzen.

MARIEBERG. Another mark on a compotier and cover; the letter S. is probably the initial of Sten the director. In the possession of Mr. Louis Huth.

Marieberg. This mark occurs on a porcelain compotier and cover, painted in pink *camaïeu*, with roses and china-asters, gilt leaf borders, in the possession of Mr. Horace Marryat; another is in the South Kensington Museum, presented by M. Christian Hammer of Stockholm. Other marks found on Marieberg porcelain are given by Mr. G. H. Strale in his notice of the Rörstrand and Marieberg keramic fabriques of the eighteenth century.

Copenhagen. *Hard paste.* This manufactory was commenced by an apothecary of the name of Müller in 1772. The Baron Von Lang, from the Furstenburg manufactory, is said to have been instrumental in forming this at Copenhagen; it is at least known that he entered the Danish service about the same time. Among the artists employed in painting porcelain about the time of its first establishment were Gylding, Seipsius, and Ruch. The capital was raised in shares, but not being successful, the Government interfered, and it became a royal establishment in 1775, and has ever since been maintained at considerable loss.

The mark is in blue, of three parallel wavy lines, signifying the Sound and the Great and Little Belts. There is a fine tea-service of Copenhagen china; the plateau has a beautifully executed portrait of Raffaelle, the other pieces painted with portraits of all the most celebrated painters; in the possession of the Rev. T. Staniforth of Storrs. (*Keramic Gallery*, fig. 269.)



Copenhagen. The name of a painter, pencilled in pink on a square jardinière, painted with figures and trophies of vases, garlands, &c., bearing also the three wavy lines in blue.

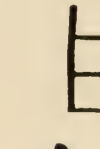
Copenhagen. This mark occurs on a china *déjeûner*, with portraits of the kings and queens of Denmark, probably made here, although not authenticated. At the Queen Dowager's sale at Marlborough House there were some curious specimens of Copenhagen china; black jugs, with a large gilt Latin cross on each side, embossed.

B & G

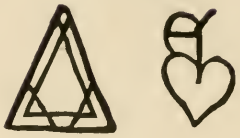
Copenhagen. Porcelain manufactory, established in 1853, carried on by Messrs. Bing & Gröndahl, celebrated especially for biscuit groups and figures after Thorwaldsen, for which they obtained a medal in the International Exhibition of 1862.

UNCERTAIN MARKS.

Unknown. Fayence; about 1780. Perhaps by Boch of Luxembourg.

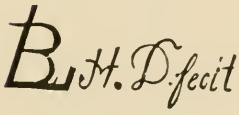


Unknown marks.



Unknown. Of some German manufactory; it occurs on an octagonal box and cover of Dresden pattern, painted with flowers.

Unknown. But probably a mark of Boch of Luxembourg.



Unknown. This mark is on a German porcelain cup.

Unknown. On a cup and saucer; with cupids, supporting a shield, and a French motto.

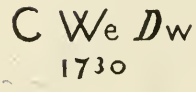
Unknown. Fine fayence. This mark is on a specimen in the Sèvres Museum.

Unknown. On a German plate, with landscapes in blue.

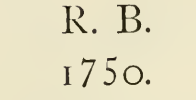
Unknown. On a German fayence jug, in the shape of a helmet, in blue *camaieu*, of the eighteenth century.

Unknown. On a German fayence jug of the eighteenth century, finely painted in *camaieu* with landscapes and figures, in the Sèvres Museum.

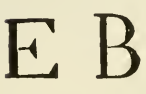
Unknown. On a teapot, of European manufacture, in imitation of Oriental; blue flowers and gold ornaments; the mark in gold.



Uncertain. The mark of a painter, on a German porcelain (?) cruche or mug, painted in purple *camaieu* with landscape and figures round the drum, and the monogram and date. South Kensington Museum.



Unknown. On a German porcelain *écuelle*, painted in the Chinese style, the initials and date in red. Sèvres Museum.



Unknown. On a porcelain cup and cover, painted with a vase of flowers, brought from Spain and supposed to be Spanish. Rev. T. Staniforth's Collection.

Unknown. German porcelain. On an *écuelle*, beautifully painted with mythological subjects; signed at bottom in gold letters, G. B. F. (for *fecit*). South Kensington Museum.

Unknown. On a German porcelain tea-service, green ground, gilt borders, with medallions painted with playing cards, in the Collection of the Rev. T. Staniforth of Storrs; something like Hannong's mark.

On a *hard paste* cup and saucer, painted with a large-sized mythological figure on each; the painting effective and good, bold colouring, apparently German.

German. This mark is on a highly glazed figure in the possession of the Marchese d'Azeglio.

France.

ST. CLOUD.

DR. MARTIN LISTER, an English physician and eminent naturalist, who visited Paris in 1698, says:

"I saw the Potterie of St. Clou, with which I was marvellously well pleased, for I confess I could not distinguish betwixt the Pots made there, and the finest China ware I ever saw. It will, I know, be easily granted me, that the Paintings may be better designed and finisht, (as indeed it was.) because our men are far better Masters in that Art than the Chineses; but the Glazing came not the least behind them, not for whiteness nor the smoothness of running without Bubbles; again, the inward Substance and Matter of the Pots was to me the very same, hard and firm as Marble, and the self-same grain on this side vitrification. Farther, the Transparency of the Pots the very same."

He adds, that although the proprietor, M. Morin, had been practising the secret of his paste for more than twenty-five years, it was only within the last three years that he had succeeded in bringing it to perfection; we may therefore safely place its introduction in 1695. Although the ware was so much praised by Lister, the specimens of that period in the Sèvres Museum are very coarse and little better than fayence, and no really fine porcelain was made until Chicanneau became director of the works.

It must be observed that Lister only speaks of Morin as the proprietor, who was evidently living and carrying on the works at the time of his visit in 1698. He was a chemist of Toulon, and although it is difficult to reconcile this statement with the letters patent of 1702, it is not improbable that Morin was actually proprietor, and supplied the capital for the new speculation, and Chicanneau, father and son, had been directors from the commencement. At his death or retirement,

about 1700, they became sole proprietors, Chicanneau himself dying shortly after.

In the letters patent of 1702, granted to the heirs of Chicanneau, we find that his widow, Barbe Courdray, and her children, Jean, Jean-Baptiste, Pierre, and Geneviève Chicanneau, were interested in the works; that their father had applied himself many years past in the fabrication of fayence, which he had brought to a high state of perfection, and had made many experiments and attempts to discover the secret of true porcelain, and from the year 1696 had produced some nearly equal to the porcelain of China. His children, to whom he imparted the secret, had since his death successfully continued the fabrication, and they were permitted, individually or collectively, to fabricate porcelain at St. Cloud, or any other part or parts of the kingdom, except Rouen and its faubourgs; this privilege was for ten years. In 1712 a renewal took place for ten years, and in the meantime the widow, Barbe Courdray, had married a M. Trou. This document also informs us that a similar privilege was previously granted in 1673 to St. Etienne of Rouen (Louis Poterat).

In 1772 letters patent were granted for twenty years more to Jean and Jean-Baptiste Chicanneau, Marie Moreau, the widow of Pierre Chicanneau (third son), and Henri and Gabriel Trou, children of Barbe Courdray by her second marriage. About this time serious disagreements occurred between the two families, and they separated, Gabriel and Henri Trou remaining at St. Cloud, patronised by the Duke of Orleans; and Marie Moreau opened another establishment in the Rue de la Ville l'Evêque, Faubourg St. Honoré, directed by Domenique François Chicanneau. In 1742 another *arrêt* granted privileges for twenty years to both these establishments, and Marie Moreau dying in 1743, left Domenique her business.

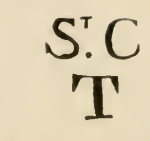
The manufactory of St. Cloud was destroyed by fire (the act of an incendiary) in 1773, and the manufacture ceased, the proprietors not being able to raise sufficient funds to rebuild it.

In the catalogue of the Strawberry Hill Collection, by Horace Walpole, 1784, we read of "a teapot, milkpot, and ten cups and saucers of white quilted china of St. Cloud."

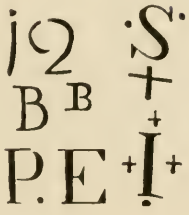
St. Cloud (Seine-et-Oise). *Soft paste.* The mark of this first period was the "sun in his splendour," in compliment to the King.

St. Cloud. The fleur-de-lis impressed on the ware is on a cup and saucer of soft paste of this fabrique, lately in the possession of Mr. C. W. Reynolds.

ST. CLOUD. The mark used from about 1730 to 1762 was S^{T} C, and T for Trou, the director, either blue or graved in the ware.



Uncertain. These marks are found upon porcelain similar to that of St. Cloud which belong to some of the successors or imitators of Trou.



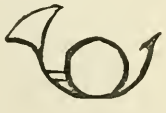
ROUEN. *Soft paste.* Louis Poterat, Sieur de St. Etienne, of St. Sever, at Rouen, obtained letters patent in 1673, stating that he had discovered processes for fabricating porcelain similar to that of China and wares resembling those of Delft, but the former was of a very rude character, and never arrived at any perfection. In the letters patent granted to the heirs of Chicanneau at St. Cloud, reference is made to the previous grant to Louis Poterat de St. Etienne in these terms: "We formerly considered the manufacture of porcelain so advantageous to our kingdom, that we accorded privileges to a person named St. Etienne at Rouen, but the said St. Etienne did nothing more than approach the secret, and never brought it to the perfection these petitioners have acquired, and because they now only make fayence; and since his death, some years since, his widow has always continued to make fayence only, and as no person, on her part, has made any porcelain, we can without injury to the said St. Etienne accord the petitioners the like privilege, being sure that no persons in the kingdom can make, or ever did make, porcelain equal to theirs."

After the establishment at St. Cloud had commenced selling porcelain, the Rouen manufactory appears to have revived its porcelain in the hopes of competing with them, but with no good result. In the petition of Dorez and Pelissier to establish a similar manufactory at Lille in 1711, they speak very disdainfully of the Rouen fabrique, thus: "The master of the manufactory at Rouen having believed he had penetrated the secret, sent his ware to Paris, to sell as that of St. Cloud, which gave a bad reputation to the latter, in consequence of its bad quality, but the fraud being discovered, he was constrained to relinquish his fabrication."

"RÉAUMUR'S PORCELAIN" (1729). Réné-Anthony Ferchault, Lord of Réaumur, born at Rochelle in 1683, died 1758, made a great many experiments with a view of ascertaining the properties of Oriental porcelain between the years 1727 and 1729. Upon carefully observing fragments of glass, porcelain, and pottery, he became convinced that china was nothing more than a demi-vitrification, which might be obtained either by exposing a vitrifiable matter to the action of fire, and with-

drawing it before it was perfectly vitrified, or by making a paste of two substances, one of which was vitrifiable, the other not. It was therefore very easy to discover by which of these methods the porcelain of China was made; nothing more was necessary than to urge it with a strong fire; if it consisted wholly of a vitrifiable matter half vitrified, it would be converted into glass; if of two substances, one of which was not vitrifiable, it would come out of the furnace the same as it went in. This experiment being made, the Chinese porcelain suffered no alteration, but all the European porcelain was changed into glass. But when the Chinese porcelain was thus discovered to consist of two different substances, it was further necessary to find out what they were and whether France produced them. M. de Réaumur subsequently procured from China the *petuntse* and *kaolin*, and although he did not perfectly succeed, he pointed out the way for the Comte de Brancas-Lauraguais, Macquer, and others, in the successful production of the hard paste or only true porcelain, which was introduced at Sèvres in 1769. He also contrived a new species of porcelain, which was called by his name, consisting only of glass annealed a second time, or allowed to remain for a certain time in the oven at a red heat, when it became a milky white, much less beautiful than porcelain, but a discovery more curious than useful. This attempt at making porcelain was similar to some of the first essays at Meissen about the year 1707, but which were immediately abandoned as a bad fabrication, and not worthy the name of porcelain. The Germans call this substance *Milch Glass;* there is a specimen in the Japanese Palace at Dresden.

Chantilly (Oise). *Soft paste.* This manufactory was founded in 1725 by Ciquaire Cirou, under the patronage of Louis-Henri, Prince de Condé, as appears by letters patent dated 5th October 1735. This porcelain was highly esteemed, and there was hardly any object which they did not produce, from the lofty vase to the simplest knife-handle; the Chantilly pattern was a great favourite for ordinary services, called also "Barbeau," a small blue flower running over the white paste. The

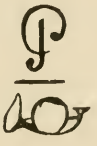


mark is a hunting-horn in blue or red, frequently accompanied by a letter, indicating the pattern or initial of the painter; sometimes the horn is impressed and marked in blue on the same piece, as on a specimen formerly in Mr. Baldwin's Collection. When Ciquare Cirou retired, the manufacture passed into the hands of Messrs. Peyrard, Aran, and Antheaume de Surval, who continued it successfully until the Revolution, when it was closed; subsequently Mr. Potter, a rich Englishman, already proprietor of the establishments at Montereau and Forges, attempted in 1793 to carry it on, with a view of employing the workmen who had been thrown out of employment, but the enterprise was abandoned in 1800. With the same generous view of employing the popula-

tion, the Mayor of Chantilly, M. Pigorry, in 1803 opened a *new* fabrique, principally for domestic vessels, dinner and tea services, &c.; he was succeeded by MM. Bougon and Chalot, of which there are some specimens at Sèvres, acquired in 1818. The list kept at Sèvres states that after the catastrophe of Potter, the old works were taken by Baynal and Lallement. In 1793, while under the direction of Potter, a fayence (*terre de pipe*) was produced in imitation of the English, and especially of the productions of Wedgwood. Mr. Marryat has a hard paste saucer marked "*Chantilly P. & V.*"

CHANTILLY. This mark with the name at length is on a porcelain plate, white ground, with blue sprigs of flowers, in the South Kensington Museum.

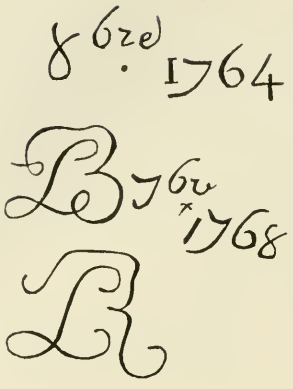
CHANTILLY with the mark of Pigorry, founder in 1803.



MENECY-VILLEROY (Seine-et-Oise). *Soft paste* (1835). This important manufactory was established in 1735 by François Barbin, under the patronage of the Duc de Villeroy, at a spot called "Les Petites Maisons" on the Duke's estate. The early specimens are similar to the *porcelaine tendre* of St. Cloud, of a milky translucid appearance. There is in the Sèvres Museum a dish painted with a landscape in *camaieu*, marked in blue, with the initials of Barbin, composed of C. F. B. interlaced. He was succeeded about 1748 by Messieurs Jacques and Jullien, and the manufactory continued in a flourishing state until 1773, when, on the expiration of the lease, it was removed to Bourg-la-Reine. The mark is usually D V impressed, sometimes traced in colour; another mark, in blue, is on a soft paste eggcup, of very early manufacture, lately in Mr. Reynolds' Collection.

D V

BRANCAS-LAURAGUAIS (1765). The Duke of Orleans, with the assistance of Guettard the chemist, and Le Guay, porcelain-maker, about 1758 made many attempts to produce hard paste with the *kaolin* of Alençon, but it does not appear that they succeeded. The Comte de Lauraguais in 1765, in conjunction with Darcet and Le Guay (the Prince's workman, were more fortunate, and specimens of the *pâte dure* made by them are much sought for; they are usually marked with the initials in cursive character of the Count's name, Brancas-Lauraguais.



M. Jacquemart gives the marks in the margin from some medallions which are attributed to the Comte de Brancas-Lauraguais; the first, dated October 1764, is on an oval medallion with a peasant holding a pipe and pot of beer, after Teniers; the second is on a round medallion in the Rouen Museum, copied from a bust of Louis XIV. by Nini, the date, September 1768, is accompanied by two signatures; the L. B. is that of Lauraguais, the other, L. R., is, perhaps, the name of the modeller. It is known that the Count employed a workman named Leguay, and there may have been others.

M. Jacquemart thus describes the ware of Lauraguais: "La pâte est grossière, un peu bise et piqué de points noirs, les vases, peints en bleu (nous n'en avons recontré ancun decoré en peintures polychrômes), sont évidemment inspirés par la porcelaine anglaise de Chelsea, avec les mêmes formes et une disposition semblable dans les bouquets," &c.

In the *Scots Magazine* for the year 1764 we find the following notice: "They write from Paris that after a number of chymical operations, the Count de Lauraguais has at last found out the true composition of the porcelain from China and Japan, which he can manufacture at a very cheap rate, as the materials are easily to be obtained. The Academy of Sciences have approved of his invention."

In a letter from Dr. Darwin to Josiah Wedgwood (Meteyard's *Life of Wedgwood*, vol. i. p. 436), dated April 27, 1766, he says: "Count Laragaut has been at Birmingham, and offered y^e^ secret of making y^e^ finest old china as cheap as your pots. He says y^e^ materials are in England. That y^e^ secret has cost £16,000, y^t^ he will sell it for £2000. He is a man of science, dislikes his own country, was six months in y^e^ Bastille for speaking against y^e^ Government—loves everything English. I suspect his scientific passion is stronger than perfect sanity."

In this year he seems to have brought his *pâte dure* to perfection, and in June 1766, "The Count de Lauraguais, *of London*," obtained a patent in England for his invention for fourteen years as "a new method of making porcelain ware in all its branches, viz., to make the coarser species of China, the more beautiful ones of the Indies, and the finest of Japan, in a manner different from any that is made in our dominions, and he having found the materials tryed in Great Britain, has brought the same to so great perfection that the porcelain made therewith after his new method far excels any that has hitherto been made in Great Britain, the same not being fusible by fire, as other china is."

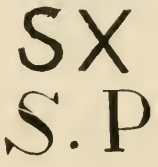
From this patent it appears that *hard* porcelain was actually made in

England by Lauraguais in 1766, two years before the date of Cookworthy's, so that the priority of the perfection of it with *kaolin* and *petuntse* seems due to the former, although the invention of both took place about the same time, having arrived at the same end by the use of different ingredients.

The Catalogue of the Collection at Strawberry Hill by Horace Walpole mentions a copy of the Bacchus of M. Angelo by Lauraguais.

Sceaux-Penthièvre (Seine), near Paris. *Soft paste.* This manufactory was established in 1750 by Jacques Chapelle; it was situated opposite the Petit Châtelet, and was carried on by Glot in 1773, who in 1775 obtained the protection of the Duc de Penthièvre, at which time the manufacture of porcelain was revived and actively pursued.

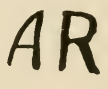
These letters are engraved on the soft clay, and are the usual porcelain marks. The Prince-Protector died in 1794, but the production of *pâte tendre* ceased before that time. The painters Becquet and Taillandier left these works to go to Sèvres.



A later mark, painted in blue on a cup and saucer, lately in Mr. Reynolds' Collection. It occurs more frequently on fayence, accompanied by the letters S.X. for Sceaux, or S.P. for Sceaux-Penthièvre. The anchor is the ensign of the dignity of the High Admiral of France.

SCEAUX.

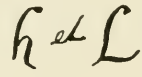
Arras (Pas-de-Calais). *Soft paste.* Established 1782 by the Demoiselles Deleneur, under the patronage of M. de Calonne, Intendant de Flandre et de l'Artois; it only lasted a few years. The mark is A R, in blue under the glaze. In 1785 they adopted coal instead of wood for baking the ware. It is a beautiful porcelain body, and many specimens are equal both in quality and decoration to the Sèvres. From the imperfect construction of the kilns, small particles of coal were carried by the draught into the kiln, which even penetrated into the seggars and injured the surface of the ware.



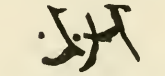
Dr. Diamond has a charming jug of Arras porcelain, painted with brilliant cobalt blue flowers, in which this defect is very perceptible, the minute rough fragments of coal still adhering to the glaze. The fabrication ceased altogether in 1786.

M. le Baron Davillier has a saucer, soft paste, with this mark in pink, painted in various colours with flowers; sometimes the initials of painters occur underneath: P and the letter L, &c.

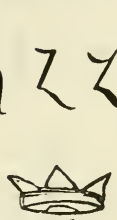
Vincennes (1785). There was a porcelain manufactory here, belonging to M. Le Maire, probably the same who founded that in Rue Popincourt, ceded to M. Nast in 1783; it was under the protection of Louis Philippe, Duc de Chartres (afterwards King of the French), and directed by Pierre Antoine Hannong. The mark of LP under a crown is attributed to this fabrique. We have met with some other marks on porcelain exactly similar in its peculiar felspar appearance, as well as in decoration; "*h et L*," in gold, as given in the margin, perhaps the initials of Hannong and Le Maire, on a ewer painted with arabesques and flowers in pale colours.



Vincennes. This mark is in pink on a sugar-pot painted with flowers, something like the Marseille porcelain. Baron Davillier. By inadvertence this mark is reversed.



Vincennes. This mark in gold is on a cup and saucer, with a deep border of blue and gold, red flowers and gilt festoons, well painted; date about 1800; in the possession of Mr. A. W. Franks.



Vincennes. M. Jacquemart thinks the L.P. under a crown belongs to this fabrique, under the protection of Louis Philippe, Duc de Chartres, afterwards King of the French. There were other establishments at Vincennes; by the Brothers Dubois, subsequently transferred to Sèvres; by Maurin des Aubiez in 1767; and by Pierre Antoine Hannong.

Vincennes. These two marks are on some specimens of soft paste, marked in blue, in the Sèvres Museum. M. Riocreux thinks that these pieces came from the hands of the Brothers Dubois, in allusion to the fortress of Vincennes. Mr. Maryatt attributes pieces marked with a small tower (not a furnace) to Tournay; what they really belong to is uncertain (see p. 511).

Vincennes. The letter H with two tobacco pipes occurs with the letters L.P. on a plate of soft paste, painted with birds and butterflies; the mark probably of Hannong.

Boulogne (Pas-de-Calais). A few years since a manufactory of porcelain was established here by M. Haffringue with the kaolin of Limoges; a splendid white and transparent body was produced, and some clever Italian modellers engaged, but the sale was not remunerative and it was discontinued. The mark is a square tablet in relief with an anchor, and letters in the four corners. Lady Charlotte Schreiber has a tea-service, the medallions of cupids and emblems left unglazed, and a pair of biscuit plaques, each with a dead bird finely executed in high relief. (*Keramic Gallery*, figs. 281, 282.)

Etiolles (Seine-et-Oise), near Corbeil. *Soft paste;* established 1768; Monnier manufacturer. The mark deposed by him at Sèvres was that adjoined; it lasted only a short time. The porcelain of St. Cloud was at first imitated, afterwards hard paste was made.

MP

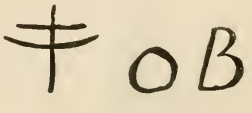
Etiolles. A hard paste plate painted in landscape and figures, with rocks and mountain scenery, the place and maker's name scratched deeply into the paste, bears the date 1771; lately in Mr. J. Loraine Baldwin's Collection. Another specimen, in M. Jacquemart's possession, is dated 1768; and a hard porcelain *theière* painted with flowers, the mark graved in the clay. A similar mark on a piece in the Sèvres Museum, dated 1779, and a service lately in Mr. Reynolds' Collection has "Etiolles, 1770, Pellevé," graved in the paste on each piece.

Etiolles
1768
Pellevé

Bourg-la-Reine (Seine). *Soft paste.* Established in 1773 by Messieurs Jacques and Jullien, who removed thither on the expiration of their lease at Meneçy, and the fabrication was continued, only changing the mark of D.V. to B.R. It was in active existence, making china purely of an industrial character, in 1788, for in that year M. Jacques, jun., the director, addressed the Minister complaining of the injury done to the French manufactures by the new treaty of commerce with England.

B R
OR
B la R

Bourg-la-Reine. These marks are graved in the clay beneath the glaze on an early dish of hard paste, finely glazed, but covered with raised blemishes, painted in blue, with a Chinaman drawing a lady in a sort of palanquin; in Mr. John J. Bagshawe's Collection.



Clignancourt (Montmartre, Paris). *Soft and hard paste;* established 1775 by Pierre Deruelle, under the patronage of Monsieur le Comte de Provence, brother of the King (afterwards Louis XVIII.) The first mark was a windmill in blue, which is rarely met with, being used so short a time. In Horace Walpole's description of objects at Strawberry Hill, 1780, we read of "a white and gold cup and saucer, with Chinese figures, of the porcelain of Clignancour, a new manufacture, established by the Comte de Provence, called Porcelaine de Monsieur."

Clignancourt. On a sucrier, with gold border, the mark painted in blue; lately in Mr. Reynolds' Collection.

Clignancourt. An early mark, representing one of the primitive windmills which existed on the heights of Clignancourt; this mark is on a plate in the possession of Mr. Cavallo.

Clignancourt. This is a stencilled mark, in red, erroneously supposed to be that of Deruelle, used on pieces in the Chinese style, in hard paste, from 1775 to 1780. In more perfect marks we can trace the letters L. S. X., for the Prince's names, Louis Stanislas Xavier.

Clignancourt. Another better defined monogram than the last of the Prince's initials, which clearly does not represent Deruelle's; it is stencilled in red on a cup and saucer in the author's possession.

Clignancourt. L.S.X. surmounted by the Prince's crown.

Clignancourt. Another stencilled mark of Deruelle, but not so frequently met with.

Clignancourt. The initials of Louis Stanislas Xavier, L.S.X., or double C. and M. for Monsieur, both marked in gold on the back of a plate, painted in front with festoons and arabesque borders in gold and colours; in the centre a Chinaman riding on an ostrich.

Clignancourt. Used when under the patronage of Monsieur the King's brother, the mark being M and a crown, stencilled in red, called "Porcelaine de Monsieur." It ceased about 1790.

Clignancourt. A stencilled mark on an early piece in the Sèvres Museum.

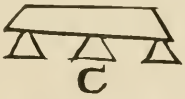
Moitte.

Clignancourt. Deruelle was succeeded by Moitte; his name is pencilled in red under a high French porcelain inkstand well painted with bold arabesques and scrolls in colour, fret border, in the late Mr. A. Joseph's Collection.

Orléans (Loiret). This manufactory of porcelain *pâte tendre* was established by M. Gérault Daraubert in 1753, under the protection of the Duc de Penthièvre, and the porcelain first made here was of soft paste, but they subsequently produced hard paste.

In the list presented to the Intendant on the 8th June 1777 we find the following:—

"La naissance de la Manufacture Royale établie à Orléans est du 13 Mai 1753, sous permission accordée par le Roy pour l'espace de 20 années; le 7 Mai 1773, les bontés de Sa Majesté luy ont prorogé son privilége pour 15 ans; à cause que cette manufacture n'avait rien fait pour sa fortune n'y même pour son aisance. Les premières terres qu'elle a employées provenaient de Beylen près de la Flandre; en 1755 des environs de Paris; fin de 1756 de Saint Mamers près de Chateaudun. Les trois premières pâtes sont nommées par le public *porcelaine tendre*."



Orléans. It is marked with a label of three points (*lambel d'Orléans*) in blue, graved in the moist clay. Gérault Daraubert was succeeded in the direction of the manufactory of Orléans by Bourdon *fils* about 1788; Piedor; Dubois; and, lastly, Benoist Le Brun, from 1808 to 1811. The mark on the *pâte tendre* is composed of a *lambel* of three points in outline, and a G beneath; on hard porcelain, the *lambel* filled with colour. From 1808 to 1811 Benoist Le Brun marked the ware with his initials, in blue or gold, in form of a monogram.

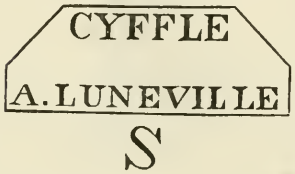
Orléans. A cup and saucer, painted *en grisaille*, with a tomb and a willow tree; has this mark of Benoist Le Brun in gold.

This mark in blue is on a cup painted in blue, soft paste, very common, in the possession of M. le Baron Davillier; in red on a cup, hard paste, painted with flowers. In the same collection are other pieces of Orléans with the *lambel* and the *fleur-de-lis*.

Lunéville (Meurthe). Established 1731. "Manufacture Stanislas." By the tenour of the letters patent of the Duke Francis III. granted to Jacques Chambrette, it appears that porcelain was made here as early as 1731; but if it were actually made, it could have lasted only a very short time, and gave place to a sort of half porcelain or *terre de pipe*. The early attempts of the fabrique, made before Stanislas, Voltaire, and La Marquise du Chatelet, prove that the *terre de pipe* of the year 1748 acquired considerable reputation, and Stanislas accorded to it many privileges, according to the letters patent of 1749, "à cause de la bonne qualité de ses produits en terre de pipe ou demi-porcelaine."

Lunéville (Meurthe). Established 1769. Niderviller was not the only place in which the potters of Lorraine distinguished themselves, for Paul Louis Cyfflé, sculptor of Stanislas Leczinski, Duc de Lorraine, obtained in 1768 letters patent for fifteen years, by virtue of which he established another manufactory for superior vessels of the materials called *terre de Lorraine*, and in the following year a new privilege was granted for making groups and statuettes with his improved paste, under the name of *pâte de marbre*. Cyfflé was born at Bourges in January 1724, and resided at Lunéville as early as 1746, so that it is probable he may have worked at the Stanislas manufactory at Lunéville, his own not being established until 1768; the works of Cyfflé were of biscuit, that is, not covered with glaze, so that the delicacy of the work, for which he was remarkable, was not destroyed, giving it a greater resemblance to marble. The following important groups are by this artist:—The pedestrian statue of Stanislas in the Bibliothèque Imperiale de Nancy; the group of Henry IV. and Sully, offered to the King of Denmark when at Lunéville; and Belisarius. Cyfflé had three children—Stanislas, a painter; Joseph, who succeeded his father; and François, engineer.

Of the same character, and made in the same department, was the *biscuit de Nancy* (Nantes?), of which we have no particulars, except the reference made by Walpole in his Catalogue of Strawberry Hill, 1784. He describes "a bust of Voltaire in biscuit of Nancy," and "Rubens' Child in biscuit china of Nancy," both of which are well known to connoisseurs.



Lunéville. There are two biscuit figures of peasant boys, one playing on the bagpipes, is stamped underneath as in the margin, the S scratched; the other is stamped "*Terre de Lorraine*," and underneath I. G. is scratched in the clay before firing.

Lunéville. The mark in the margin occurs on a fine group of Leda, formerly in the possession of Mr. Bryant of St. James's Street; the words "*Terre de Lorraine*" impressed on a tablet, and the name of the artist, "*Leopold*," scratched on the ware before firing. Another group in the Sèvres Museum, representing the "Dead Bird," has a similar stamp, but the name *François*. A biscuit figure of a boy holding a bird's nest in his hat, stamped "*Terre de Lorraine*," also with the name of the modeller, *Besle*, is in the Staniforth Collection.

Niderviller (Meurthe), near Strasbourg. Established about 1760, by Jean Louis, Baron de Beyerlé, Councillor and Treasurer of the King, and Director of the Mint at Strasbourg. He purchased the manor and estate, and constructed buildings expressly for the manufacture of pottery. After successfully carrying on this branch for several years, he attempted hard porcelain in 1768, and procured potters and artists from Saxony. In his new enterprise he was equally successful, sparing no expense to procure the best modellers both in fayence and porcelain, assisted by Paul Louis Cyfflé of Lunéville, and others. Three or four years before his death, which happened in 1784, the estate was bought by General de Custine. This new proprietor continued the fabrique, under the direction of M. Lanfray, who paid especial attention to the production of fine porcelain; the fabrication of statuettes was greatly increased, the best of which were modelled by MM. Lemire and Favot, from Lunéville. Among the artists who have contributed to the celebrity of the Niderviller manufacture was Joseph Deutsch, an excellent painter on pottery and porcelain, who afterwards directed the *atelier* of Madame Gérard at Paris. After the decapitation of the unfortunate M. de Custine, his estate, being forfeited to the Republic, was sold on the 25th Germinal An X. (1802) to M. Lanfray, and carried on by him until his death in 1827; his marks during this time on painted pieces and figures were the name of the town stamped, or his own initial stencilled. On the 25th November 1827 the manufactory was sold to M. L. G. Dryander of Saarbrück, who is the present proprietor; for many years he continued to make porcelain, as well as fayence groups and statuettes, but the distance of his fabrique from the kaolin of St. Yrieix prevented him from competing successfully with those of Limoges, and this branch was abandoned.

Niderviller, near Strasbourg. Both fine fayence and hard porcelain were made here; the mark was B. and N. in monogram (Beyerlé, Niderviller), in blue.

Niderviller. On a vase in the Sèvres Museum, which M. Riocreux attributes to Beyerlé.

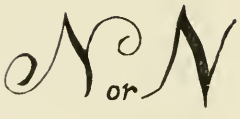
NIDERVILLER. Monograms of Beyerlé of Niderviller, both on fayence and hard paste porcelain, marked in brownish red.

NIDERVILLER. General de Custine. His first mark was the monogram C.N. (Custine, Niderviller) marked in blue.

NIDERVILLER. The mark of two C's under a Count's coronet was adopted in 1792, pencilled in blue; it has been erroneously attributed to Kronenberg or Louisberg, but that has an Imperial crown surmounted by a cross, whereas this is a Count's coronet.

NIDERVILLER. Marked in blue on a cup; the saucer belonging to it has only the two C's interlaced; of French manufacture.

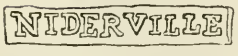
NIDERVILLER. Two C's interlaced for Custine, sometimes found on this ware, without the coronet, marked in blue. This mark, minutely painted, is found both on fayence and porcelain services and figures.



NIDERVILLER. The letter N., for Niderviller, occurs on a set of plates, on one of which is the double C, and on another the letter N., in the Collection of the Rev. T. Staniforth of Storrs. It is quoted by Mr. Marryat, who places it as Louisberg, mistaking the interlaced C's for the mark of that manufactory, leaving this letter unexplained.

NIDERVILLER. The mark of F. C. Lanfray, successor to Custine, towards the end of the eighteenth century; F.C.L. in a monogram stencilled in blue, on a piece in the Sèvres Museum.

NIDERVILLER. Another mark of F. C. Lanfray, stencilled in blue, on a cup and saucer lately in Mr. Reynolds' Collection.



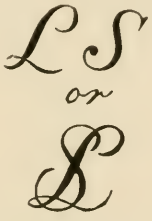
NIDERVILLER. This mark is stamped in relief on the back of a biscuit group of a youth kissing a girl, in Mr. Danby Seymour's Collection.

MONTREUIL (Seine). A fabrique of porcelain (*hard paste*), still carried on by M. Tinet, in imitation of Oriental, sometimes in other styles.

Boissette (Seine-et-Marne), near Melun. Established in 1777 by Jacques Vermonet, *père et fils*, which lasted only a short time.

Vaux, near Melun. Established about 1770 (but was of short duration) by Hannong, Moreau being director; it belonged to Messrs. Laborde and Hocquart. M. Riocreux so attributes this mark. There is a specimen painted with bouquets of flowers, lately in Mr. Reynolds' Collection, marked in blue. The monogram contains all the letters of the name of the fabrique. This is now attributed by M. Jacquemart to Bordeaux (see page 539).

La Seinie (Haute-Vienne). Established in 1774 by the Marquis de Beaupoil de St. Aulaire, the Chevalier Dugareau, and the Comte de la Seinie. It attained great perfection whilst under the direction of M. Bertin in 1778. In 1789 M. de la Seinie retired and the works were farmed by M. Baignol of Limoges till 1793, when it was held by three Paris workmen, who gave it up in 1805; it was afterwards taken by M. Closterman of Limoges.



La Seinie. A branch of the *fabrique de l'Impératrice* was established here about 1812 by Dagoty et Honoré. Dagoty and the sons of Honoré of Paris, in consequence of its proximity to St. Yrieix, where the kaolin for making hard paste had been discovered in 1765. Anstett, formerly with Dihl, directed the works. In 1820 the partnership was dissolved, and Dagoty retained the manufactory at La Seinie.

Caen (Calvados). This manufactory was established and supported by some of the principal inhabitants about 1798, for the manufacture of fayence of English character; not being successful during two years of trial, they commenced making porcelain with the kaolin of Limoges, and they produced some good ornamental pieces, some clever painters being engaged. It was situated near the Church of Vaucelles, and the warehouse for selling the products was at the corner of the Rue de Bernières and Rue St. Jean; it was at first successful, and according to the *Annuaire du Calvados en l'an XII.* (1803–4), "En peu de temps, cette nouvelle fabrique a prospéré au point qu'elle rivalise avec les établissements les plus célèbres. A l'exposition qui eut lieu à la Municipalité, on a admiré la blancheur de la pâte, l'elegance des dessins et l'éclat des colours. La Société d'Agriculture et de Commerce lui décerna la première médaille d'encouragement. Elle occupe environ quarante

ouvriers sous la direction du Citoyen Ducheval négociant." Under the ruinous conditions of the war, the Caen porcelain was obliged to succumb at the end of eight or ten years of its existence. The china is hard paste, and equal to that of Sèvres, and of the same forms; the mark

caen

is stencilled in red on a cabaret, the plateau triangular, of pale yellow ground, handsomely gilt, painted *en grisaille* with birds and animals, a purple line round the edge, marked as in the margin on all the pieces except the cups. A teacup and saucer, delicately painted with gold and green festoons, and small square medallions of landscapes in Indian-ink, with the word "Caen" stencilled in red, is in the Collection of Rev. T. Staniforth; a teapot and a coffee-cup and saucer of this fabrique are in the Sèvres Museum, made while under the direction of M. D'Aigmont Desmares, about the year 1803. (*Keramic Gallery*, fig. 289.)

CAEN

Le françois à Caen.

A more recent manufacture was carried on by M. Le François. We have seen services of fine china, white and gold, occasionally painted with flowers, of the first half of this century, the name stencilled in red or pencilled as in margin.

Valognes (Manche). About the year 1800 a company of landowners of Cotentin was formed at Valognes for the manufacture of fayence, under the direction of M. Le Tellier de la Bertinière, a native of Bayeux; he was soon succeeded by M. Le Masson, who gave a fresh impetus to the concern, and having obtained from the Directory the temporary concession of the Convent of Cordeliers, the works were removed thither, and hard porcelain made with the kaolin of St. Yrieix, near Limoges. Unfortunately for the prosperity of the new fabrique, in about eighteen months M. Le Masson died, and it was thrown into confusion. In 1802 the shareholders confided the direction to M. Joachim Langlois, who knowing that the principal obstacle to success was the high price of kaolin brought from Limoges, and being a good mineralogist and chemist, discovered that material in the commune of Pieux, Cotentin. About 1805 they joined to the production of household ware *articles de luxe*. At this period there were twelve painters and gilders, many from Sèvres: among these were MM. Zwinger and Camus. Up to 1809 many important pieces were made, some prices being as high as 800 francs. In 1810 the partnership expired, and declining to enter into any new contract with M. Langlois, and being deprived of the site of the fabrique, he transferred the manufacture to Bayeux.

Bayeux (Calvados). Established 1810. At the expiration of his term with the proprietors of the manufactory of hard porcelain at Valognes, M. Joachim Langlois transported the manufacture to Bayeux, where he

acquired a large piece of ground, the ancient Convent of Benedictines, the majority of the artists and workmen following him; it was carried on with considerable success, and several medals were obtained. In 1819 it occupied about eighty workmen, and M. Langlois, his wife and two daughters were the principal painters and gilders. M. Langlois died in 1830, and the manufactory was carried on by his widow and his son, M. Frederic Langlois; the widow died in 1847. M. F. Gosse became proprietor in 1849, and joining to great intelligence considerable pecuniary resources, a new impulse was given to the manufactory; the number of workmen when he took the works numbered only thirty-five, but he now employs one hundred and thirty, with three large furnaces. Independent of porcelain, a vast quantity of chemical vessels are made of every description, carrying out his maxim, *Progrés et reduction de prix.* M. Brongniart says this porcelain has justly the reputation of resisting fire to a greater degree than any other manufacture, except that of Sèvres. There are some specimens in the Sèvres Museum, acquired in 1819.

Bayeux. The mark of M. Gosse, a manufacturer here; some pieces in the South Kensington Museum.

Bayeux. Another mark with lion passant and mural crown. In the same collection.

Isigny (Calvados). A manufactory of hard porcelain and stoneware, conducted by M. F. Langlois. There are some specimens in the Sèvres Museum, acquired in 1843.

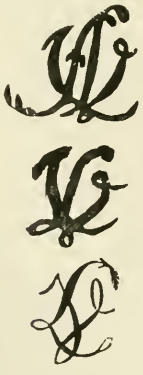
Bordeaux (Gironde). The English porcelain made here is under the direction of M. Veillard, a Frenchman, and Mr. Johnston, an Englishman; it is of fine quality and a very clear white, frequently decorated with bright blue. A pair of splendid vases, nearly 5 feet high, painted in the best style of Moustiers ware, obtained the large medal at the Exposition in London in 1862. The mark of the fabrique is the three intersecting crescents of Henri II. enclosing the words "*Veillard*," "*Johnston*," "*Bordeaux.*"

Bordeaux. The porcelain manufactory here was, according to M. Jacquemart, carried on by a M. Verneuille, who used this mark and the A and V crossing each other, which was formerly attributed to Vaux, near Melun. There seems, however, to be some confusion between the names *Veillard*, mentioned in the preceding para-

graph, and *Verneuille*, which we cannot at the moment rectify. There are some specimens in the Sèvres Museum, and M. de St. Leon possesses a service on some of the pieces of which both these marks occur.

Tours (Indre-et-Loire). Established in 1762. Noel Sailly, a fayence maker of this place, applied for permission to make porcelain, having constructed a furnace for the purpose, which was granted. The demand is said to have exceeded the supply; he died in 1783, and the manufacture was continued by his son. We have not been able hitherto to identify any of the pieces.

Valenciennes (Nord), 1785. By an Order of Council, dated 24th May 1785, M. Fauquez is permitted to carry on a manufacture of porcelain at Valenciennes. In 1775 he married a lady named Lamoninary; the initials of their names, as well as the letter V, appear on some specimens. M. Fauquez was originally established at St. Amand in the manufacture of fayence as early as 1775, and probably carried on both simultaneously. M. Jacquemart says the permission was granted on condition that coal was used in his kilns, and that he was associated with a M. Vannier. A first-rate sculptor of the name of Verboeckhoven, called Fickaer, executed some biscuit groups, especially a Descent from the Cross. Among the collaborateurs of Lamoninary may be mentioned Anstett of Strasbourg, Joseph Fernig, painter and chemist, Gelez, Mester, and Poinbœuf.



The following ciphers appear on pieces of the same service, one in blue and the other in brown, under the glaze. In the Sèvres Museum are some pieces with the cipher L. V. and the word Valencien, written in blue. The manufactory ceased about 1798. The last mark is on a chocolate pot lately in Mr. Loraine Baldwin's Collection. The two last have the letter F for Fauquez omitted.

St. Amand-les-Eaux (Nord), France. Founded by M. Maximilian de Bettignies in 1815, for the manufacture of porcelain *pâte tendre*, like the old Sèvres. He was formerly proprietor of the Tournay manufactory, which he ceded to his brother Henri when that city became re-annexed to Belgium. Of all the manufactures of *pâte tendre*, these are now the only two in Europe which continue the speciality, and from the nature of their products they more closely resemble the *vieux Sèvres* than any other. Some speci-

mens of modern manufacture were sent to the London Exposition in 1862. "M. de Bettignies of St. Amand-les-Eaux, where the manufacture of soft paste has never been discontinued from the last century, has furnished the Parisian trade with all the vases painted in imitation of old Sévres, thus proving that it was possible to manufacture it commercially on a small scale. However, the difficulties to be overcome in making large pieces, and particularly articles for use, such as dishes, rendered the workmanship very expensive. Fortunately the introduction of phosphate of lime, which is obtained from bones, in the paste of the porcelain—a discovery essentially English—has supplied a means to obtain a fine transparency, and, without affording all the plasticity of the hard porcelain, it does not prevent the mixture being cast, moulded, or turned easily by the ordinary processes."—Arnoux, *Report on Pottery*, Paris Exhibition, 1867.

Chatillon (Seine). On a plate about 1775, hard paste, ornamented with flowers and gilding. There are many places of the same name in France, but this one is near Paris. In Baron C. Davillier's Collection. Another similar is in the Sèvres Museum. M. Jacquemart gives the names of Roussel & Co., Lortz, and Rouget, as recent potters at this place.

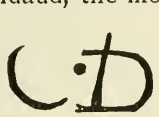
Nantes (Loire-Inférieure). Porcelain manufactory, established 1780, by Jacques Fourmy, son of Mathurin Fourmy; he passed his youth in the Manufacture Royale de Faïence de Nantes, which was carried on by his father. In the year 1779 Nicolas Fournerat de la Chapelle, porcelain maker at Limoges, made attempts to produce hard porcelain like that of Saxony, which perfectly succeeded. From the 4th of January 1780, a contract of partnership was entered into for seven years between him and Pierre Auguste de Rostaing de Nivas and Jacques Fourmy, under the title of "Fourmy fils, Fournerat et De Nivas;" the initials of each of their names interlaced into a monogram and traced in red served as the mark of this Nantaise porcelain. Fournerat, being of a restless disposition, seceded from the firm in 1781. It went on prosperously until the insurrection in La Vendée, and the revolution entirely put a stop to the sale of objects of luxury, and the works were closed about the year 1790.

In 1809 some specimens of porcelain *pâte dure* (coffee-cups) were sent to the Sèvres Museum from the fabrique of M. Decan of Nantes.

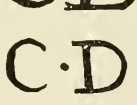
Choisy-le-Roy. *Hard paste.* Established in 1786 by M. Clement; the manufactory belonged to M. Lefèvre. A table preserved at Sèvres indicates the existence at Choisy of another manufactory, directed by M. Seilletz, but whether he refers to this or a distinct fabrique, is not known.

Limoges (Haute-Vienne). M. Massie, who had obtained authority to establish a manufactory of fayence at Limoges, subsequently associated himself with a person named Fournerat and the brothers Grellet to extend his works to the making of porcelain. An Order of Council, dated December 1773, permitted him to found an establishment of which the products were to be marked C. D.; a former project for an Order of Council indicates the mark as having been G R et C^ie^; it was discontinued in 1788. Fournerat, in 1779, having discovered how to make *porcelaine dure*, left Limoges and entered into partnership with Jacques Fourmy and another at Nantes, the firm being Fourmy fils, Fournerat et De Nivas. The works were subsequently purchased by MM. Joubert and Cancate. In 1794 M. Monnerie established, in the old Augustine convent at Limoges, a manufacture which continued in operation till 1800, when it declined. When M. Baignol left La Seinie he set up a manufacture on his own account, which was, next to that of M. Alluaud, the most considerable in the place.

*G R et C^ie^*



Limoges. This mark, in red, is on a porcelain tureen, painted with flowers, gilt borders, having on the top a bunch of vegetables.



Also on a porcelain plate, with gold border and garlands of roses.

Limoges. The fabrique of M. Alluaud is the most ancient in France for the manufacture of hard porcelain. In 1788 M. Alluaud was made director of the Royal Manufactory founded at Limoges four years previously, and its success was only interrupted for a time by the Revolution. He utilised the kaolin of the mines of Marcognac, of which he was the proprietor, and in 1797 it was again in full activity. He died in 1799, and was succeeded by his son François, who quitted the army and took the direction, and, being a scientific man, in a few years obtained a thorough knowledge of chemistry and mineralogy; his discoveries are acknowledged by Brongniart in his *Treatise on Ceramics*. M. François Alluaud possesses the kaolin mines of Marcognac and the felspar of Chanteloupe. Two workshops on the Vienne have 150 pair of *meules* for the preparation of the ingredients, and two manufactories of porcelain at Limoges comprise eight kilns, six for coal and two for wood, employing 1000 workmen; half is consumed in France, the rest exported to America and Germany.

The following is a list of more recent manufacturers at Limoges :—

Fabrique of porcelain (*hard paste*), by M. Tharaud, about 1827.

Fabrique of porcelain (*hard paste*), by Messrs. Nenert & Ruault. Sèvres Museum, 1831.

Fabrique of porcelain (*hard paste*), by Messrs. Michel & Valin. Sèvres Museum, 1834.

Fabrique of porcelain, by M. Tathille & Co. Sèvres Museum, 1833.

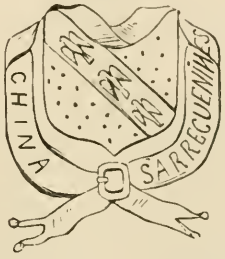
A porcelain manufactory is now carried on by Messrs. Demartial & Talandier. Specimens in the Paris Exhibition, 1867.

Messrs. P. Guerry and R. Delinières. Table and breakfast services, white and painted, &c. Paris Exhibition, 1867.

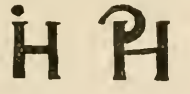
A porcelain manufactory is carried on by Haviland & Co. Specimens in Paris Exhibition, 1867.

Sarreguemines (Moselle). Messrs. Utzchneider & Co. are now important manufacturers of porcelain *pâte tendre* and biscuit figures and groups; services painted in the English style, and frequently decorated with transfer pictures, artistic white stoneware, &c. In the Sévres Museum is a bust *in biscuit* of the founder of the fabrique, François Paul Utzchneider, by F. François, sculptor to the firm; dated 1858.

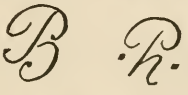
The mark at present used is of a more complicated character, as shown in the margin. The manufactory still maintains its high character for porcelain and biscuit, and is one of the most important fabriques in France.



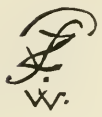
Strasbourg (Basse-Rhin), 1752. *Hard paste.* Established by Paul Hannong. About the year 1752 he obtained the secret of true porcelain from Ringler, but in consequence of the monopoly of Sèvres he was compelled to relinquish it, and in 1753 removed to Frankenthal, where he was received with open arms, and in 1761 greatly flourished under the protection of the Elector Palatine, Carl Theodore. The Strasbourg marks are those of Hannong, as in the margin.



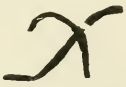
Strasbourg. The monograms of Paul Antoine Hannong.



Strasbourg. *Hard paste.* This mark, in blue, occurs on some German porcelain cups and saucers, painted with bouquets; specimens of this tea-service are in the possession of the Rev. T. Staniforth, and Mr. Franks.



Mons. Tainturier thinks from the character of the pieces bearing this mark, that they belong to Strasbourg, but gives no explanation of the monogram. The piece he refers to is a fine tureen, rocaille style with detached bouquets in polychrome, on the cover a citron with flowers and leaves forms a button; mark in blue under the glaze.



Strasbourg. This mark, in brown, occurs on a hard porcelain plate in the South Kensington Museum, which has all the characteristics of this manufacture, with rococo scrolls in relief, shaded with crimson, blue, and green, like Strasbourg fayence; it has a fine glaze, but the paste is not a good colour.

Strasbourg. This mark is attributed to Strasbourg by Mr. Joseph, who does not state any reason for the attribution.

France. A caduceus on an embossed oval occurs on some French biscuit groups.

St. Denis-de-la-Chevasse (Poitou). Established in 1784 by the Marquis de Torcy. All we know of this fabrique is a request to establish a manufactory here, which was accorded.

St. Brice. Established in 1784 by Messrs. Gomon & Croasmen. In a letter dated 17th June 1784, M. Montaran announces to M. l'Intendant de Paris that these fabricants of porcelain and glass at St. Brice request permission to take the title of "Manufacture Royale de Monseigneur le Dauphin," which was refused, in consequence of his having about the same time patronised the fabrique of Lille. It was of short duration.

Isle St. Denis (Seine). *Hard paste.* Established in 1778 by Laferté. There are no documents extant relating to this fabrique, which must have been before 1778, for in that year there were seized at the house of Nicolas Catrice, a painter of Sèvres, ready to be painted and falsely marked with the double L of Sèvres, seven pieces of the fabrique of St. Denis. It must therefore have been in full activity at that time, and the ware of superior quality to pass for porcelain of the Royal Manufactory. In the list kept at Sèvres, denoting the condition of the factories, we read: "Ile St. Denis, Laferté, à la suite de pertes enormes, la fabrique a été detruite." M. Riocreux has discovered two pieces made there, viz., two bisque busts, life size; one of Louis XVI., signed,

"*Gross*, 1779;" the other of Monsieur le Comte de Provence by the same artist, signed, "*Grosse L'Isle Saint De* * *, 1780."

MARSEILLE (Bouches-du-Rhone). An important manufactory of porcelain was established here by Joseph Gaspard Robert about 1766, and was in full activity on the visit of the Comte de Provence in 1777, who especially noticed a large vase, finely modelled, a complete service expressly made for England, and porcelain flowers delicately copied from nature, like those of Sèvres. The order from England, where so many important china manufactories already existed, shows it was renowned at that time. Porcelain was made also by Honoré Savy and Veuve Perrin, but it was only of secondary importance. It was closed about the period of the French Revolution in 1793.

MARSEILLE. Joseph Gaspard Robert. M. le Baron Davillier has two fine specimens so signed; one is a sucrier and cover, with medallions, finely painted, of a view of the port of Marseille and a promenade of figures in the national costume; the other a cup painted with bouquets of flowers. M. Montreuil and the Sèvres Museum have specimens.

MARSEILLE. Sometimes only marked R, on a cup decorated in blue in the style of Japan, and on another painted with flowers in polychrome and other ornaments, finely gilt; in the possession of M. le Baron Davillier.

MARSEILLE. Robert *frère* or Robert *fils*. This mark is on the companion to the cup last mentioned, signed only R.; it is identical as to paste, touch, painting of flowers, and gilding, and undoubtedly from the same fabrique; certainly not of Naples, as suggested by M. Jacquemart, who reads it as "*Re Ferdinando*," but neither the mark nor quality of the porcelain favour such an attribution. The other is the monogram of Joseph Robert.

MARSEILLE. In gold, on a vase of hard porcelain, ornamented with flowers in relief forming garlands; beautiful paste and gilding, equal to Sèvres; it is the monogram of Joseph Gaspard Robert. Baron C. Davillier has numerous pieces of this fabrique, some of which are painted equal to the Meissen porcelain.

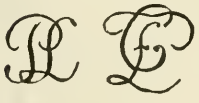
PARIS (Faubourg St. Honoré). The mark of Veuve Chicanneau *née* Marie Moreau.

PARIS (Rue de la Ville l'Evêque, Faubourg St. Honoré, 1722). Marie Moreau, widow of Pierre Chicanneau (nephew of Jean), opened another manufactory here, with Domenique François Chicanneau as director, the proprietorship of the fabrique of St. Cloud being divided,

leaving Gabriel and Henri Trou there. In 1742 an arrêt granted them the privilege of continuing the works for twenty years longer. Marie Moreau died in 1743, and they were then carried on by Domenique, and ceased probably at the expiration of the letters patent in 1762.

PARIS (Pont-aux-Choux). *Manufacture du Duc d'Orléans.* On the 22d of April 1784, Louis Honoré de la Marre de Villars opened an establishment for the manufacture of porcelain in the Rue des Boulets, Faubourg St. Antoine; the mark deposited was M. J., as in margin. It was afterwards disposed of to Jean Baptiste Outrequin de Montarcy and Edme Toulouse, who in August 1786 obtained a brêvet from the Duc d'Orléans, Louis Philippe Joseph, and authority to sign the productions with the letters L. P. and take the title of "Manufacture de M. le Duc d'Orléans." They were afterwards established in the Rue Amelot, *au Pont-aux-Choux*, by which name the porcelain is generally known. These letters alone are mentioned in the official documents, which say nothing about the letters being crowned. M. Jacquemart consequently says that Mr. Marryat is wrong in assigning the P. L. crowned to this manufactory (See VINCENNES). This mark ceased in 1793 with the condemnation of the Duke of Orléans, and the works subsequently produced were inscribed merely "*Fabrique du Pont-aux-Choux*," as on a fountain spoken of by M. Jacquemart. Outrequin de Montarcy and Toulouse parted with the manufactory to a M. Werstock, who was replaced by a M. Lemaire, and subsequently by Caron and Lefebvre.

PARIS (Pont-aux-Choux). Under Louis Philippe Joseph, Duke of Orléans. Marked in blue beneath a porcelain teapot, painted with sprigs and flowers, in the Rev. T. Staniforth's Collection.

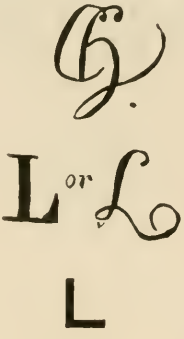


Two other marks of the same fabrique are here given.

PARIS. This mark, stencilled in red, is on a French hard porcelain cup and saucer, painted with scrolls and festoons of flowers, gilt borders; also stamped in red on a beautiful ewer (with old mounting in silver gilt), and a bason ornamented with flowers, cameos, scrolls, &c.; style of Sèvres, hard paste, about 1780. The beautiful service with the same mark quoted by M. Jacquemart (*Merv. de la*

Céram., part iii. p. 324), which he could not decipher, belongs no doubt to Paris, and very likely *Pont-aux-Choux*, the M. O. being for Outrequin de Montarcy, or Manufacture d'Orléans. A Sèvres cup with the same decoration appears to be from the same hand, perhaps a painter from Sèvres. Baron C. Davillier's Collection.

PARIS (Faubourg St. Antoine, Barrière de Reuilly). *Hard paste.* Established in 1784 by Henry Florentin Chanou, an old pupil of Sèvres. There are some specimens in the Sèvres Museum, the mark pencilled in red. It was soon discontinued.

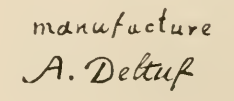


PARIS (Faubourg St. Antoine, Rue de Reuilly). *Hard paste.* Established in 1774 by Jean Joseph Lassia. M. Jacquemart also gives this last letter from a specimen of Lassia's porcelain in his own collection; a porcelain cup and saucer, pale yellow ground, gilt edges, with landscape in bistre, has this mark in gold.

PARIS (Rue Fontaine au Roi, called "De la Courtille"). *Hard paste.* This important manufactory was established in 1773 by Jean Baptiste Locré, afterwards joined by Russinger in 1784, who during the Revolution was sole director; it was also called "La Manufacture de Porcelain Allemande." In the *Porcelaine de Sèvres*, by Baron C. Davillier, is a memorandum by Locré as follows: "Livrée à M^me^ la Comtesse du Barry par la manufacture de porcelaine allemande, établie à la Basse Courtille dès le mois de Decembre 1773. Une buste de porcelaine de grandeur naturelle, éxecuté d'après le model en plâtre que lui a été remis par M. Pajou, suivant les ordres de M^me^ la Comtesse, valant trois mille livres (£120). Signed LOCRÉ."

This mark is composed of two flambeaux crossed in blue, and not two arrows, as usually given. It is frequently mistaken for that of Dresden, being also of hard paste.

PARIS (Rue Fontaine au Roi). De la Courtille. This mark is stencilled in red on a cup and saucer; the initials P. R., sometimes stencilled in red and sometimes in gold, belong to the same firm. In 1800 Pouyat was the only proprietor.



PARIS. De la Courtille. The name of a subsequent manufacturer. On a cup and saucer painted with a girl and pet lamb, the mark in gold, the flambeaux in blue as usual.

PARIS. De la Courtille. The second mark, a sort of rest, is in blue *au grand feu* on the cup; the former is on the saucer.

Monginot
20 Boulevart
des Italiens

PARIS (Boulevard des Italiens). The name engraved on a piece from Louis Philippe's sale. M. Monginot, maker.

MAP

PARIS (Faubourg St. Antoine). *Hard paste.* Established 1773. The manufacturer's name was Morelle; the mark stands for "Morelle à Paris."

H

PARIS (Faubourg St. Lazare). *Hard paste.* Founded 1773 by Pierre Antoine Hannong or Hanüng, after his unsuccessful attempt to establish a manufactory of hard porcelain at Vincennes, which appears to have failed from want of resources.

S

PARIS (Rue de la Roquette). *Hard paste.* Established in 1773. Souroux, manufacturer, succeeded by Ollivier, and afterwards by Pétry. There was a manufactory of fayence here as early as 1675.

PARIS (Faubourg St. Antoine, Rue de la Roquette). Established about 1773 for hard paste by Vincent Dubois à l'Hotel des Arbalètriers. The mark is two pointless arrows in blue.

PARIS (Rue de la Roquette). Manufacturer's name, M. Darté; a cup and saucer in the Sèvres Museum, bought in 1807.

PARIS (Rue Amelot). *Hard paste.* Fabrique of M. Lefebvre; cups and saucers, Sèvres Museum.

PARIS (Gros Caillou). *Hard paste.* Established 1773 by Advenir Lamarre.

PARIS (Rue Thiroux). *Hard paste.* Established 1778. André Marie Lebœuf, manufacturer; called "Porcelaine de la Reine." The mark is A. under a crown, for Antoinette (it was under the protection of Marie Antoinette), stenciled in red.

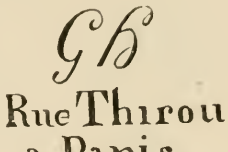
Two other varieties of the mark of this fabrique.

M. Jacquemart has found this mark on pieces of the same service, bearing also the stencilled letter A crowned.

The successors of Lebœuf were Messrs. Guy and Housel. Guy was perhaps the son of the Widow Guy of the Petit Carousel. M. Housel signed his name alone probably when M. Guy succeeded his mother at the Petit Carousel; he remained proprietor from 1799 to 1804.

Housel

Paris (Rue Thiroux). *Hard paste.* The initials of Guy and Housel, on a pair of seaux or jardinières, painted with roses and gilt borders, in the possession of the Countess Dowager of Lichfield.



Paris (No. 12 Rue Thiroux). Manufactory of M. Leveille. These letters are usually arranged in form of an oval.

LEVEILLE
12
Rue THIROUX

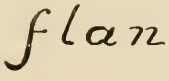
Paris (Rue Thiroux). *Hard paste.* This mark is in gold, on a hard porcelain compotier, well painted with vignettes of nymphs bathing, forget-me-nots and roses round the border, finely gilt; very much like Dresden. The mark is M.A., probably for Marie Antoinette. In Mr. Bohn's Collection.

Paris (Rue Faubourg St. Denis). About 1773. *Hard paste.* Established by M. Barrachin.

Paris (Rue Faubourg St. Denis.) The mark in gold; carried on by M. Flamen Fleury. Formerly the proprietors were Messrs. Latourville & Co.

FLEURY.

Paris. This mark is in gold on the base of a small white and gold cup.



Paris. This mark is in gold on a cup with birds and trophies in gold on lavender ground. Mr. A. Joseph's Collection.

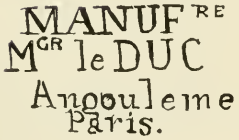
Fleury.

Paris (Rue de Clichy). *Hard paste.* So placed by Mr. Marryat, but neither the name nor date of establishment are given; the mark A is in blue.

Paris (Rue de Bondy). 1780. *Hard paste.* Dihl and Guerhard, manufacturers, under the patronage of the Duc d'Angoulême; called

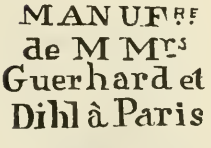
"Porcelaine d'Angoulême." In Horace Walpole's Catalogue of the Strawberry Hill Collection, 1784, is described "a white cup and saucer with coloured flowers, made for the Comte d'Artois, and called *Porcelaine d'Angoulême.*" On the 10th November 1818, Moses Poole, of Lincoln's Inn, Middlesex, patent agent, took out a patent, in consequence of a communication made to him by Christopher Dihl, he being a foreigner, residing abroad, and being possessed of an invention, as follows: "The application of known mastics or cements to various purposes, such as modelling statues, making slabs, raising or impressing figures, or other ornamental appearances, also to the covering of houses, or in any other matter in which mastic or cement may or can be applied." The first mark is painted in red on the plateau of a cabaret; some of the smaller pieces have the monogram only, others have the monogram G. A. in an oval, surmounted by a coronet in gold; one stencilled in red. This service is beautifully painted with stags in Indian-ink, and formerly belonged to Mr. Reynolds.

Marked in gold on an Angoulême cup, the saucer having the inscription in full (as quoted below). In the South Kensington Museum.

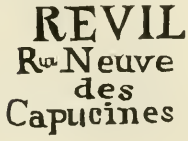


Paris (Rue de Bondy). Dihl and Guerhard. On an Angoulême cup and saucer, with forget-me-nots; the mark is stencilled in red, partly obliterated.

Paris (Rue de Bondy). The mark of Dihl, painted in blue.



Paris. Messrs. Guerhard and Dihl. This mark stencilled in red is on a porcelain cup and saucer, yellow ground, with landscape and figures, in red *camaieu.*



Paris. "*Revil, Rue Neuve des Capucines,*" is on a porcelain cup and saucer, pink ground, with broad gold border and small white oval medallions; the mark stencilled in red.

PARIS. Veuve M. & Co.; name unknown. The name stencilled in red on a cup and saucer with deep border of gold, painted festoons and scrolls.

V^e M & C

PARIS. The name is stencilled in red on a French porcelain cup and saucer, green ground, gold leaf border.

DASTIN.

PARIS (Faubourg Saint Denis). Fabrique of Charles Philippe, Comte d'Artois, afterwards Charles X., 1769. *Hard paste.* We read in the *Guide des Amateurs*, printed in Paris, 1787:—"This manufacture in the Rue du Faubourg St. Denis is the most ancient of all those established in Paris. Pierre Antoine Hannong of Strasbourg, who brought into France the secret of hard porcelain, formed the first establishment in 1769. Having obtained the protection of Charles Philippe, Comte d'Artois, it is called by his name." It belonged actually to Louis Joseph Bourdon Desplanches, who continued the fabrication of hard porcelain. The subsequent proprietors were Messrs. Schmidt & Co., Rénard Houet, and Benjamin Schoelcher.

CP

CP

PARIS (Boulevard des Italiens, No. 2). He is classed in *Galignani* among the dealers; his name occurs on a porcelain cup and saucer, blue and gold, in Mr. H. G. Bohn's Collection, and on some plates with richly gilt borders.

Schoelcher.

PARIS, FOESCY, MEHUN ET NOIRLAC. *Hard paste.* Established about 1817. It is the largest porcelain manufactory in France, employing 1500 workmen. Their products have been rewarded by medals of New York, Paris, and London; they make every description, both useful and ornamental. The mark is simply the name in an oval.

C. H. PILLIVUYT
& C^ie Paris

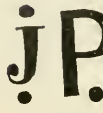
FOESCY (Cher), and at Paris, No. 5, Passage Violet, Rue Poissonnière. Fabrique of M. André Cottier. This mark is on a hard paste china bowl, painted with flowers and richly gilt. About the first quarter of the century.

Manuf^re de Foëscy,
Passage Violet, No. 5,
R. Poissonnière, à Paris.

PARIS. The mark of M. Feuillet is sometimes in black, but usually marked in gold on the back of the plates; sometimes only one mark, the single letter in blue. These two together are on a plate painted with flowers in lake *camaieu* in the author's possession. Mr. Cornwallis West has some plates, crimson borders with beautiful gilding and highly finished

paintings of flowers. A peculiarity in this fabrique is the three cockspur marks in the centre at back; it has a great similarity to Tournay porcelain, and is made to resemble that of Sèvres.

PARIS. "*Feuillet*," written in gold, as well as the monogram in the margin, in imitation of the Sèvres mark.



PARIS. Formerly Belleville, and now Fontainebleau. *Hard paste.* Established 1790 by Jacob Petit; the mark is blue, in the moist clay. This manufactory is still carried on at 54 Rue Paradis Poissonnière, and the depôt, 32 Rue de Bondy. The products of the first period were much esteemed, being well painted and well modelled, bearing his mark, but recently the proprietor has unwisely altered his original plan and imitates Dresden, counterfeiting also the mark of the crossed swords, a practice which cannot be too much reprehended, as it is the cause of much deception. Jacob Petit also makes biscuit figures, birds' nests, flowers, &c. In 1853 he patented in England some improvements in porcelain, which consisted in having raised surfaces and painting the same, the combination being claimed.

PARIS (Rue de Crussol). *Hard paste.* Established 1789 by Charles Potter, an Englishman; called the "Prince of Wales' China;" the mark *in red.* A similar mark *in blue,* the top letter being B, is on a canary-coloured cup and saucer, painted with flowers and butterflies, in the Collection of the Rev. T. Staniforth.

PARIS (Rue de Crussol). These two marks are on separate pieces of the same service, one marked in red, the other in blue.

E.B.

PARIS (Rue de Crussol). Another mark in blue on a saucer, the cup having POTTER'S name as in the preceding.

PARIS. Manufacture de Petit Carousel. Established about 1775. We have no account of the establishment of this porcelain fabrique; the specimens appear to be of the epoch of the French Revolution. The Commercial Almanacks inform us that, 1798–99, the establishment was directed by the Widow Guy, and afterwards by her son, M. Guy, and it

is supposed that his father was the founder about 1775. The three letters P.C.G. may refer to *P*etit *C*arousel *G*uy; another example reads, "*P.C.G. Manufacture du Petit Carousel à Paris.*" The annexed mark is stencilled in red on a French cup and saucer, painted with flowers in gold bordered compartments.

P
C G
M^fu du P^t.
Carousel
à Paris

PARIS. On a porcelain cup and saucer with gilt flowers and leaves, marked in red. In the possession of the Rev. T. Staniforth of Storrs.

T.G.
C.
Paris.

PARIS (Rue de Popincourt, 1780). Founded by M. le Maire. This manufactory was purchased in 1783 by M. Nast; it was subsequently transferred to Rue des Amandiers, and carried on by Messrs. Nast Frères. No specimens of the first proprietor are known. M. Jacquemart mentions a biscuit bust of Bonaparte in costume of a general, under the foot of which is written, "*Manf^re de Porcelaine du C^n Nast, Rue des Amandiers D^m Popincourt.*"

Mr. B. Fillon has two biscuit busts, one of Hoche, the other of Bonaparte, with their names written under, and the inscription just given; he considers them to have been modelled by Houdin in 1797.

PARIS. This mark is stencilled in red on a cup and saucer, with spiral gold lines crossing each other, flowers in the spaces between, and gold spots; the cup is also marked B. In Mr. Danby Seymour's Collection.

NAST.

PARIS. Nast, manufacturer. This mark is stencilled in red on a cup and saucer, painted with flowers. H. J. Nast is mentioned in the jury awards in 1851.

N. . .
à.
Paris

PARIS. (Rue de Popincourt). *Hard paste.* Founded in 1796 by Le Sieur de Cœur d'Acier. The pieces are sometimes marked with a heart. It was carried on by Messrs. Darté in 1812, afterwards by Discry and Talmour; the present proprietor is M. Menard. The mark is oval.

C. H. MENARD
Paris
72 *Rue de Popincourt.*

PARIS. A novel style of decoration was patented in 1857 by Mons. Brianchon, which gives porcelain the lustrous appearance of mother-of-pearl; it is termed "*decor de couleurs nacrées à base de bismuth.*" The patent for London was granted to Jules Jos Henri Brianchon in 1857 for ornamenting porcelain, &c., with variegated reflections or coatings prepared with metallic fluxes and colouring matters. The fluxes are

G.B
BREVETE
PARIS

salts of bismuth, in certain proportions, and "essence of lavender, or any other essence which does not cause any precipitation in the mixture. The metallic salts and oxides, which assist in colouring, are salts of platina, silver, antimony, cobalt, chrome, copper, iron, &c., and sometimes salts of gold in order to produce the rich tint of shells or the reflection of the prism." The name of the firm was Gillet & Brianchon.

This beautiful ware is still made, and the manufacture is carried on by M. Brianchon, 222 Rue de Lafayette, but the patent for England having expired, this lustrous glaze has been recently adopted both at Belleek in Ireland and at Worcester.

Dagoty
à paris

Manufacture
de S.M.L'Imperatrice
P.L DAGOTY
à Paris.

PARIS (Boulevard Poissonnière). *Hard paste.* Established by P. L. Dagoty towards the end of the last century; he sent some specimens to the Sèvres Museum in 1804; his fabrique was called "L'Impératrice." This mark, stencilled in red, is on a set of china, green borders, painted with classical figures.

F. M. HONORÉ.

M^ture de MADAME
Duchesse d'Angoulême
Dagoty E. Honoré,
PARIS.

PARIS (59 Boulevard St. Antoine). Established about 1785. *Hard paste.* The two sons, Edward and Theodore, went into partnership with P. L. Dagoty at La Seinie and Paris, Rue de Chevreuse, about 1812. It was then styled "*Manufacture de Madame la Duchesse d'Angoulême.*" In 1820 this partnership was dissolved, and the Brothers Honoré kept the fabriques in Paris—Boulevard Poissonnière.

F. D. HONORÉ
à Paris.

R. F. DAGOTY.

PARIS (Rue St. Honoré). A specimen so marked in the Bandinel Collection.

PARIS. This mark is on an écuelle of porcelain, gilt all over with scrolls and bees, and medallions of coloured subjects of children; the name unknown. In the possession of Mr. Lermitte.

L. Gardie,
a Paris.

PARIS. This name occurs on a china cabaret (*hard paste*), decorated with flowers in the Sèvres style, but of ordinary character, of the present century. In Mr. Hawkins of Grantham's Collection.

Lerosey
11 Rue de la pa

PARIS. Established by M. Lerosey. On a modern china dessert service, deep rose-coloured border, and a cipher in the centre in pink ribbon.

Paris. Two porcelain plates with printed plans of the cities of St. Petersburg and Moscow, and numerous annotations, also inscribed "*Gravée à Paris, par R. F. Tardieu, Place de l'Estrapade*, No. 1."

The following porcelain manufactories are mentioned by M. Brongniart :—

Lurcy Lévy (Allier), Porcelain (*hard paste*), Fab. Marquis de Sinety, 1814, and M. Burguin, 1834.

Villedieu (Indre), Porcelain (*hard paste*), Fab. M. Bernard, 1830.

Villedieu, Porcelain (*hard paste*), Fab. de M. Louault. M. Lalouette was director in 1823, and designed a large Medici vase, which at the Exposition was bought by the King and given to the Sèvres Museum.

Vierzon (Cher), Porcelain, Fab. de Messrs. Pétry & Ronsse, 1844.

Orchamps (Jura), Porcelain, Fab. de M. Barré-Russin, 1829.

Nevers (Nièvre), Porcelain, Messrs. Neppel & Bonnot, 1844.

St. Yrieix-la-Perche (Vienne), Porcelain, Fab. de M. Denuelle, 1829.

Magnac-Bourg (Vienne), Porcelain, Fab. M. Boilleau-Gauldrée, 1827.

Plombières (Vosges), Porcelain, M. Hevisé & Co., director M. Troté.

The following modern fabriques are briefly noticed by M. A. Jacquemart :—

Paris, Faubourg St. Denis, 92, Bernard & Co., Le Cointre & Co., Lefèvre, Lebourgeois.

Paris, Rue de la Pepinière, 16, Chevalier Frères, Marchand, Fourmy, Potter & Co., Tregent.

Paris, Rue de Charonne, Lévy & Co., Pressinger, Massonet, Dartés Frères, the last removed to Rue de la Roquette.

Paris, Rue de la Roquette, 98, Robillard.

Paris, Petite-Pologne, Rue du Rocher, 12, Betz & Co., Nicolet and Greder, Reville, Pérès.

Paris, Rue des Marais, Toulouse, Mercier.

Paris, Butte de Belleville, Pétry, Guy, Desfossés.

Paris, Rue Baffroy, Dubois, Hannong.

Paris, Rue Baffroy, 32, L'Hote.

Paris, Rue Neuve Saint Gilles, Lortz, Rouget, Lebon, Savoie, Honoré.

Paris, Rue Folie, Méricourt, Cremière, Freund.

Paris, Rue des Récollet, 2, Després, *cameos*.

Paris, Rue Ménilmontant, Cossart.

Paris, Rue de Crussol, Constant, *fabrique de biscuit*.

Versailles (Seine-et-Oise), Panckoucke, Roger, Teingout.

Fontainebleau (Seine-et-Oise), Benjamin, Baruchweil.

Lorient (Morbihan), Hervé, Sauvageau.

Bourbonnais, Sinetti, Deruelle fils.

Gournay (Seine-Inférieure), Wood.

Nantes (Loire-Inférieure), Decaen.

Colmar (Haut-Rhin), fayence and porcelain. signed *Colmar*.

Vierzon (Cher), Hache & Pepin, Lehalleurs.

SEVRES.

The history of this celebrated manufactory must be traced back to that of St. Cloud, which, as we have before said, was commenced as early as 1695, and may be considered as the parent of all the porcelain manufactories of France. Here Louis XIV. accorded his patronage and favour by granting to Morin in 1702 exclusive privileges.

In 1735 the secret of the manufacture was carried by some of the workmen to Chantilly, and works were commenced there by the Brothers Dubois. They subsequently left, taking with them the secret to Vincennes, where a laboratory was granted them, but after three years they were dismissed. In 1745 a sculptor named Charles Adam was instrumental in forming a company; the scheme was approved of by the King, and exclusive privileges were accorded them for thirty years, and a place granted for the prosecution of the manufacture in the Château de Vincennes. M. Jacquemart gives the following list of employées in the manufactory in 1750:—

Le Sieur Boileau, directeur.
Duplessis, orfèvre du Roi, composait les modèles.
Bachélier avait la direction de toutes les parties d'art.
Les modeleurs sculpteurs étaient Auger, Chabry et La Salle.
Les jeteurs des moules en plâtre: Michelin et Champagne.
Les mouleurs: Gallois et Moyer.
Les tourneurs: Vaudier, Corne, Goffart, De l'Atre, Gravant.
Les répareurs: Chenob chef, Gremont, Chanou, Bulidon, Wagon, Henry, Le Maitre, Lucas, Jame, Beausse, Varion, Misera, Paris, Melsens, Gerin, l'Auvergnat, Gambier, Joseph, Mad^e^ Grémont, Mad^e^ Wagon, Desnoyers, Goffart cadet, Gilloun, Marion, De l'Arte cadet, et Louis.
Les chimistes: Bailly et Jouenne.
Les peintres: Capelle, Armand cadet, Thevenet, Armand ainé, Taunay, Caton, Cardin, Xhrouet, Chevalier, Yvernel, Touzez, Tabory, Pigal, Binet, Mad^e^ Capelle, Bardet, Mad^e^ Bailly.
Les brunisseuses: M^lles^ Bailly ainée et jeune.
Gravant façonnait les fleurs que Thevenet était chargé de peindre après la cuisson en couverte.

It may interest some of our readers to know the remuneration accorded by the state to the principal persons employed about this time, bearing in mind that the equivalent value in the present day would be three times that amount; thus, 2000 livres or francs would be equal to 6000 francs, £240.

Le Sieur Boileau, director	2000 livres.
Le Sieur Duplessis, compositeur des modèles (c'était l'orfèvre du Roi), pour aller à Vincennes quatre jours par semaine	3600 „
Le Sieur Bachélier pour y aller un jour	2400 „
Le Frère Hyppolite pour ses voyages	100

The decorations, up to about 1753, were chiefly in the Chinese style. In 1753 the privilege of Charles Adam was purchased by Eloy Richard. Louis XV. took a third share, and it became a royal establishment. Madame de Pompadour greatly encouraged the keramic art, and it arrived at great perfection. The buildings were found too small to meet the increasing demands for their beautiful productions, and in 1756 they removed to a large edifice at Sèvres, which had been built expressly for the company. In 1760 the King became sole proprietor, and M. Boileau was appointed director.

A decree of Council, dated 17th January 1760, ordains that after the 1st of October this manufacture and all its appurtenances belongs to his Majesty.

According to Article VIII., this manufacture shall continue to be worked under the title of "Manufacture de Porcelaine de France." It shall enjoy, conformably to the decrees of 24th July 1745 and 19th August 1753, the exclusive privilege of making every description of porcelain, plain or painted, gilt or ungilt, plain or in relief, sculpture, flowers, or figures.

It renews his Majesty's prohibition against any person or persons, of what condition or quality they may be, from making or causing to be made, or sculptured, painted, or gilt, any of the said works, of whatever form they may be, or to sell or barter them, on pain of confiscation of the said porcelain, and all matters and utensils employed therein, the destruction of the kilns, and 3000 livres (francs) penalty for each contravention, one-third to the informer, one-third to the General Hospital, and the other third to the said Royal Manufactory. His Majesty wishing, nevertheless, to favour the particular privileges hitherto granted, and which may be renewed in due course for the fabrication of certain ordinary porcelain and fayence, permits fabricants to continue the manufacture of white porcelain, and to paint in blue in the Chinese patterns only. His Majesty expressly prohibits the employment of any other colour, especially of gilding, and the making of figures, flowers, and sculpture, except to ornament their own wares. With regard to makers of fayence, his Majesty permits them to continue their works, without, however, the use of coloured grounds, in medallions or otherwise, or of gilding, under the same penalties, &c.

About 1761 the secret of making hard porcelain was purchased of Pierre Antoine Hannong for 3000 livres annuity. It had been known for more than fifty years in Saxony, and the manufacture of the *pâte tendre* being expensive and liable to accidents in the furnace, it was deemed of great importance to be able to make what was considered the only true porcelain. Dr. Guettard, a naturalist, had discovered an inferior sort of kaolin at Alençon, of which he had made porcelain, but it was not equal to that of China or Saxony, and in 1765 he published "*Une Histoire de la Découverte faite en France de Matières semblables dont la Porcelaine de Chine est composée.*" Although possessed of the knowledge, they had not the means of producing it, being unable to procure the kaolin necessary, until accident led to the discovery of some quarries yielding it in abundance at St. Yrieix, near Limoges. Madame Darnet,

the wife of a surgeon at St. Yrieix, having remarked in a ravine near the town a white unctuous earth, which she thought might be used as a substitute for soap in washing, showed it with that object to her husband, who carried it to a pharmacien at Bordeaux. This person having probably heard of the researches to obtain a porcelain earth, forwarded the specimen to the chemist Macquer, who recognised it immediately as kaolin.

In the Sèvres Museum there is a small figure of Bacchus, made with this first specimen of St. Yrieix kaolin brought by Darnet in 1765. In 1769 the chemist Macquer, after repeated experiments, successfully established the manufacture of hard porcelain at Sèvres, and the two descriptions of china continued to be made until 1804. Of course the terms *pâte tendre* and *pâte dure* were unknown till then; the Sèvres porcelain was simply called *porcelaine Française.*

In a decree of the 17th February 1760, it was ordered that the manufactory of Sèvres "continuera d'être exploitée sous le titre de *Manufacture Royale de Porcelaines de France;*" so it is alluded to in the earliest accounts as the *porcelaine de France.* About 1770 it was called *porcelaine du Roy,* and subsequently *porcelaine de Sèvres.*

Another decree of the 17th January 1787 ordains—

1st. All undertakers of the manufacture of porcelain established in the city and faubourg of Paris, within the distance of thirty leagues, except those established previous to May 1784, shall be compelled to place in the hands of the Controller of Finances the titles by which they were established within three months from the date of this decree: in default of which they shall not under any pretext continue the said works, unless otherwise ordained. His Majesty expressly prohibits all persons from working such manufactories in future without special authority from the Controller-General, after the advice taken of his Majesty's Commissioner of the Royal Manufactory, to whom the demand shall be addressed.

2nd. All persons having obtained permission previous to May 1784 to make porcelain, and have not availed themselves of it, or having established a manufactory have ceased to work it, cannot recommence without the authority before stated.

3rd. His Majesty prohibits undertakers of manufactories established before the said 16th May 1784, and which are now in operation, to transfer or dispose of the right accorded them, or continue the working thereof, except to their children and lineal descendants, or unless the persons to whom they propose to cede the said fabrique have previously obtained a decree authorising them to carry on the establishment.

4th. His Majesty also prohibits all undertakers of manufactures of porcelain from making any of the objects reserved by the Royal Manufactory by the decree of the 16th May 1784, unless they have actually obtained permission, which cannot be accorded them until the perfection of their fabrication has been tested in assembly which is held every year in the presence of Commissioners appointed by his Majesty; and nevertheless the Manufactures de la Reine, de Monsieur, et de M. le Comte d'Artois et de M. le Duc d'Angoulême having been recognised heretofore as having

satisfied this proof, are at liberty to carry on their works, except that they, nor any other, are allowed to fabricate any works of *grand luxe*, such as tableaux of porcelain and sculptured works, whether it be vases, figures, or groups, exceeding 18 inches in height, including the stand, such being reserved exclusively for the Royal Manufactory.

5th. His Majesty prohibits all undertakers of the manufacture of porcelain established in his realm of counterfeiting any figures, groups, and animals of porcelain made at the Royal Manufactory, on pain of seizure, confiscation, and penalty of 3000 livres; and they are expressly enjoined to place on each piece they make a distinctive mark to show the denomination of their fabrique and their residence.

6th. The said undertakers are restricted to let the persons they employ work only in the ateliers of their manufactory, and they shall not under any pretext give out work to be made in the town or elsewhere.

7th. Faïenciers, traders, or others are prohibited from erecting muffle kilns to bake in the colours on porcelain; also from keeping in their stock any unmarked merchandise, or counterfeiting or altering the marks they bear, on penalty of 3000 livres, interdiction of their commerce, and imprisonment.

8th. His Majesty also prohibits under penalty of 3000 livres to faïenciers, traders, and others the painting or decorating any white porcelain, whether it comes from the Royal Manufactory or any other similar establishment, or to bake or cause to be baked in their kilns any figures in imitation of biscuit.

In 1706 Boileau was made director. In 1773 Parent* succeeded Boileau, and in 1779 he was followed by Regnier, who was imprisoned in 1793. Three members of the Convention then administered the fabrique, leaving the inspection of it to Chanou; he was displaced by a triumvirate composed of MM. Salmon, Etlinger, and Meyer, who remained in the directory until 1800, in which year M. Brongniart was appointed sole director, and effected great improvements in the manufacture of hard porcelain. This position he retained nearly fifty years, until his death, which happened in 1847, when he was succeeded by M. Ebelman, and after him M. Regnault. The present director is M. Robert.

M. Brongniart conceived the idea of forming a Museum of keramic productions, in which he was encouraged by Napoleon, who applied to the various manufactories of Germany for specimens of their porcelain, and issued orders to all the Prefects of France to furnish collections from the several potteries in their Departments; these contributions from 1805 to 1812 formed the nucleus of the present extensive museum. The late M. Riocreux, for so many years the Conservateur du Musée Céramique, ably carried out the intentions of M. Brongniart by arranging and

* Parent was discharged from his office in consequence of his misdoings; he disposed (on his own account) of the products of the manufacture, either to decorate his apartments or by presents to procure friends and protectors. Bachélier in his memoirs says, "On a vu à sa vente le groupe des Graces de Claudion du prix de 192 livres, avec quatre divinités de 36 livres piece, vendues en bloc 45 livres. On peut juger de l'enorme quantité de porcelaines qu'il y avoit à cette vente."

classifying the various keramic productions in such a way as to be of great service to amateurs, and his intimate knowledge of the subject to which he had devoted himself, his readiness to give information, and his affability, will be remembered and universally acknowledged by visitors; he was the able coadjutor of M. Brongniart in the *Catalogue du Musée Céramique* of Sèvres. The great work of M. Brongniart, *Traité des Arts Céramiques*, is well known; and those of our readers who wish for information on the details of the fabrication of pottery and porcelain will do well to consult this valuable treatise.

Under the denomination of *vieux Sèvres* is comprehended all porcelain, *pâte tendre*, made at the Royal Manufactory from the day of its foundation up to the end of the eighteenth century, or rather up to the days of the French Revolution. The different kinds or styles of form and ornamentation are thus distinguished:—"Pompadour" or "Rocaille," from 1753 to 1763; style Louis XV., from 1763 to 1786; style Louis XVI., from 1786 to 1793. Those exquisite pieces of decorative furniture, as cabinets, consoles, writing-tables, &c., inlaid with plaques of Sèvres porcelain, with their beautiful and highly finished ormolu mounts of festoons of flowers, scrolls, borders, and caryatid supports, were doubtless completed in the manufactory itself, where a staff of experienced workmen were employed in completing them for royal presents. Even carriages were ornamented with plaques of porcelain. In speaking of the Longchamps of 1780, Madame Du Barry mentions the equipage of the actress Mademoiselle Beaupré: "Nous la vimes paraître dans une voiture dont les panneux étaient en porcelaine ornée de peintures délicieuses, les encadrements en cuivre surdorè," &c. The Comtesse de Valentinois had at the same time the panels of her carriage made of Sèvres porcelain.

They also produced at Sèvres medallions of white cameo-biscuit busts and figures, on blue ground, in imitation of Wedgwood's celebrated jasper, which were occasionally mounted in consoles and other pieces of furniture.

Besides the sales which took place at the manufactory, the King had expositions of Sèvres porcelain at Versailles, which furnished the grandees with an opportunity of making their court, in purchasing the products of the royal fabrique. Every New Year's Day the new and choicest pieces were exposed for sale in a *salon* of the palace, the King himself presiding and making the distribution to the nobility and gentry in exchange for their money. Numerous anecdotes of occurrences at these displays are yet remembered. One day Louis XV. perceived the Comte de * * * take up a pretty cup and quietly deposit it in his pocket; the next day an employé waited upon him and presented the saucer, which he had forgot, accompanied by the invoice. On New Year's Day, 1786, several pieces of porcelain having disappeared, a strict surveillance was instituted. A lady was observed, while the attendant's head was turned away, to

secrete a piece of china; the man politely offering her a small piece of money, said, "I beg your pardon, madame, but I find I was mistaken; the cup which I sold you was only 21 livres, and I neglected to give you the change." The lady, disconcerted by his finesse and presence of mind, immediately handed him a louis-d'or.

The sales at Versailles were, however, of small importance compared with those of Sèvres, whether to the King for presents to sovereigns and ambassadors, &c., for his châteaux, or to the nobility and merchants. The royal family were large purchasers, and the great patronesses were Madame de Pompadour, and, later, Madame du Barry, who expended immense sums at the manufactory. We find in the register of the sales at Sèvres many of the pieces fully described, from which we select the following:—An Englishman named Morgan on one occasion in 1771 bought 35 vases, from 96 to 500 livres (francs) each, amounting altogether to 17,437 livres,* and he was a large buyer in succeeding years; he was probably a merchant. In 1782 we read, "Deux vases émaillées (fleurs en biscuit) donnés par le Roi au Comte et à la Comtesse du Nord, 2400 livres," and "Une toilette table et miroir en porcelaine, fond bleu, ornée d'émaux (jewelled), offerte par le Roi à la Comtesse du Nord, 75,000 livres." Among the presents from Louis XV. in 1758 we notice: to the King of Denmark, a service of green, with figures, flowers, and birds, 30,000 livres; in 1764, to the Emperor of China, vases, groups after Boucher, Oudry, &c., as well as goblets and various other pieces, which were renewed in 1772 and 1779; from Louis XVI. in 1778, to the Emperor of Morocco, dinner and tea services of *pâte tendre* amounting to 6948 livres; in 1786, to Archduke Ferdinand of Austria, a table service of turquoise with daisies and roses, with a sculptured centre; a blue cabaret with miniatures, busts of the King and Queen, costing altogether 26,748 livres; in 1787 to the Comte d'Aranda, Spanish ambassador, a grand table service of *pâte tendre*, blue ground, with groups of flowers, of the value of 48,252 livres; in 1788, to Tippoo Sahib, the Sultan of Mysore, a table service, vases, cups, and busts, costing 33,126 livres.

We will conclude our quotations by describing a few well-known pieces of Sèvres porcelain and the prices at which they were sold by auction a century ago.

"Un vase en forme de navire de porcelaine de Sèvres, à cartouche fond bleu et fleurs naturelles, de 17 pouces de haut sur 14 de long. 279 livres 19 sous." (Catalogue du Marquis de Ménars, 1782.)

This is the famous *vaisseau à mat* or *nef* (the form of which is borrowed from the arms of the city of Paris), which at the present day

* The livre tournois of vingt sous is equal to a franc; at the present day a livre of this period is equivalent to about three francs.

would probably realise as much as fifty to a hundred thousand francs. (One of these *nefs* is represented in the *Keramic Gallery*, by W. Chaffers, fig. 300.)

"Trois vases, l'un desquels faisant milieu, de couleur bleu foncé, et orné d'un cartouche colorié représentant des soldats tirant l'epée près de la tente d'une vivandière, qui s'occupe à les apaiser. Ce vase est richement orné d'anses et guirlandes de feuilles de chêne et autres ornements dorés, aussi bleu et or ; le tout pris dans la masse et de porcelaine ; hauteur 16 pouces, largeur 10 pouces. Les deux autres, de même genre, sont à quatre cartouches coloriés en relief, dont trois représentant des trophées de guerre, et le quatrième des soldats et vivandières ; hauteur 20 pouces, largeur 8 pouces. 1100 livres" (£44). (Catalogue de la Duchesse de Mazarin, 1781.)

"Déjeûner avec plateau, etc., à personages Chinois. 600 livres. Cet article ordonné par Madame la Comtesse du Barry et livré à elle même, est du travail le plus exquise. Il a couté deux mois et demi de travail au premier peintre de la manufacture."

The painter here alluded to was probably Leguay, who painted Chinese subjects, miniatures, children, trophies, &c. ; his works are much esteemed. A cabaret with champêtre scenes painted by him brought at the Bernal Sale in 1857 £465, and a cup and saucer with figures by the same artist was sold for £107.

To show how difficult was the operation of firing these vases of *pâte tendre* and how liable to injury, we quote an observation made by the director on the invoice : "2 cuvettes Verdun à fleurs et oiseaux, 480 livres ; 3 cuvettes Courteille de même à treillage, 624 livres ; *ces cuvettes à mettre des fleurs ont été ordonnées par Mme. la Comtesse* (du Barry), *sur les dessins qu'elle a choisis, et elle n'ignore pas combien il en a péri au feu, avant de réussir à celles qu'on lui a livrée.*" MM. de Verdun and Barberie de Courteille, here mentioned as designers of these vases, were connected with the administration of affairs at Sèvres.

A small but very choice supper service of 24 pieces, painted with Chinese figures, flowers, and landscapes, was purchased for a special occasion at 3804 livres by Madame du Barry, the invoice of which has the following remark : "This service was delivered at Lucienne the day the King supped there. The paintings are as exquisite and by the same painter as the Chinese déjeûner before described."

There is an album at Sèvres which contains several hundred drawings of plates in water-colours by the artists of the manufactory from 1750 to 1800. These are very carefully executed, of the size of the originals, accompanied by the prices, and occasionally by the names of the purchasers.

The painted plates cost ordinarily at Sèvres from 8 to 72 livres (francs), seldom more. However, we find that Madame du Barry ordered some at 140 livres, and those of the famous service of the Empress of

Russia cost as much as 240 livres, but these are rare exceptions. We select a few examples :—

Plate painted with flowers, simple (for the Prince Louis de Rohan, 1772) .	12 livres.
Plate, with blue border and centre, with flowers and gilt ornaments (for the Princesse de Lamballe)	18 livres.
Plate, rose and foliage (for Madame du Barry, 1774)	27 livres.
Plate, white ground, with birds, flowers, quivers, flambeaux, doves, &c. .	30 livres.
Plate, riband, pale blue, and garlands of flowers	30 livres.
Plate, ground "bleu céleste, oiseaux et chiffres" (for the Prince de Rohan, 1772), the San Donato service	36 livres.
Plate, turquoise border, garlands, bouquets, and medallions (for the Duke of Saxe-Teschen)	36 livres.
Plate, small vases in bleu du Roi, garlands of flowers and ciphers D B (for Madame du Barry).	42 livres.
*** This service cost 21,500 livres.	
Plate, painted with Chinese figures (for Madame du Barry) . . .	140 livres.
Plate, turquoise ground, medallions and cartouches of flowers and birds .	48 livres.
Plate, ground green œil de perdrix, birds and busts	72 livres.
Plate, with three cartouches of military subjects, arms of Castile and cipher C L (for the Prince of Asturias)	72 livres.
Plate, with birds after Buffon, the names underneath, bleu de Roi borders	72 livres.

A service was made at Sèvres for the Prince de Rohan in 1772 of *bleu céleste* (turquoise) *oiseaux et chiffres*, consisting of 360 pieces, at the price of 20,700 livres (£828). A part of this service (172 pieces) was sold in one lot at the San Donato Sale on the 23rd March 1870, and bought by M. Rutter for the Earl of Dudley for £10,200, and the expenses.

These extracts are taken from a pamphlet entitled *Les Porcelaines de Sèvres*, by Baron C. Davillier, which contains an account of the purchases made at the manufactory by Madame du Barry, &c., in 1771, 1772, 1773, 1774, and sales of celebrated collections towards the end of last century.

It is a remarkable fact that the Sèvres Museum, so rich in specimens of other fabriques of Europe, possesses no collection of the grand Sèvres vases and groups made at the Royal Manufactory in the latter half of the last century; but fortunately the moulds of them have been preserved, and many of the choicest pieces have been reproduced in plaster, to which we shall presently refer. There are, however, to be found many very interesting objects in connection with the manufacture; among these we may mention an assortment of detached flowers, enamelled and painted in close imitation of nature. The fabrication of these flowers originated at Vincennes, the fashion of wearing them as personal ornaments going out at the time the manufactory was transferred to Sèvres; they were the work of the wives of the workmen employed there. An

idea of the high price of some of these bouquets may be formed from the statement of M. Brongniart, that the mounting of two groups, made for the King and Dauphiness in 1748, each cost the sum of 3000 livres (about £120); the equivalent value at the present day would be about £350; and in 1750 it is related that the King ordered at the Vincennes manufactory painted porcelain flowers with their vases for upwards of 800,000 livres (£32,000) for all his country houses, especially for the Château de Belle Vue and the Marquise de Pompadour; but this is doubtless an exaggeration, for M. Riocreux asserts that there never was made in one year more than 300,000 livres of flowers, and that the entire manufacture in one year never exceeded 1,800,000 (£72,000).

The Marquise de Pompadour, who it is well known took great interest in the fabrication, with an especial taste for these delicate porcelain flowers, knew well how to play her part in pleasing the King. One day she waited for him in the enchanting Château de Belle Vue, which had cost him so dearly, and on entering she received him in an apartment at the extremity of which was a large hothouse and a parterre of flowers, although it was then in the midst of a rigorous winter; as the fresh roses, the lilies, and the pinks were in abundance, the King was delighted, and could not sufficiently admire the beauty and the sweet odour of the parterre. Nature was there only counterfeited; those vases, the flowers, the roses, pinks, lilies, the stalks, and the leaves were all of porcelain, and the odour of the various flowers was the effect of their volatile essences extracted by art.

There are also some minute imitations in porcelain of gems and engraved stones from the antique, modelled expressly for application by incrustation on the magnificent table service executed in 1778 for the Empress Catherine II. of Russia. This famous service was of *pâte tendre* and consisted of 744 pieces; it cost 328,188 livres, or about £13,200, equivalent at the present day to nearly £40,000. The Czarina considered the price exorbitant, and a long diplomatic correspondence ensued. One hundred and sixty pieces were carried away during a fire at the palace of Tsarskoe-Selo and found their way to England; they were purchased by Mr. John Webb, but with a few exceptions they were repurchased by the late Emperor Nicholas and taken back to Russia a short time before the Crimean war. The description of a plate of this service in the possession of Robert Napier, Esq., of Shandon, may interest many of our readers: it is of turquoise ground with the letter E in the centre, formed of minute flowers and the Roman numeral II. interlaced (Ekaterina II.), surmounted by an imperial crown, enclosed by two branches, one of palm, the other laurel; the turquoise border has cameo medallions of portraits and antique gems on a jasper ground, and two narrow borders of white, with flowers and gilding; the whole covered with gold ornamentation. The marks of all the artists engaged

are on the back of the plate, viz., Dodin for the cameos and busts, Niquet for the floreated initials, Boulanger the detached bouquets, and Prevost the gilding. It is dated 1777.

The beautiful jewelled Sèvres called in France *porcelain à émaux* is well known, being ornamented with appliqué gems in chaste gold settings, which appears to be the work at the same time of the porcelain-maker and the jeweller. According to the register of Sèvres, in 1784 the King presented to Prince Henry of Prussia "deux vases en pâte tendre ornés d'émaux, et un service de dessert, fond vert, orné de fleurs, de fruits et de diverses pièces de sculpture, dont quatorze représentant des française illustres. La valeur du présent était de . . . 28,052 livres (£1122)." The steel dies by which the gold mounts were stamped are still preserved at Sèvres. The *jewelled Sèvres* was first made in 1780 (cc), and as so many counterfeit examples are in existence, it may be well to caution the amateur that all pieces bearing an earlier date are false.

The models of the principal vases which have been made at the Sèvres manufactory were arranged by M. Riocreux in the Keramic Museum. These models, preserved with so much diligence by the late M. Riocreux, it is feared, perished in the recent attack on Sèvres by the Prussians; the valuable Museum of pottery and porcelain having been fortunately removed previously, was preserved.

The forms from 1740 to 1800 are frequently named after the designers of the models, as the vase Falconnet, vase Clodion, vase La Rue, vase Duplessis, vase Boizot, vase Bachélier, vase Hébert, vase Pajou, vase Lefebvre, vase Bolvry, vase Daguerre, vase Grammont, vase Gardin, vase Madame Adelaide, vase Boileau, vase Lagrenée, vase La Riche, vase Madame Poupart, vase Moreau, &c.; others derived their names from their forms or ornamentation, as vaisseau à mât, vase Grec à festons, vase gobelet, vase oignonnière, vase ovale cygne, vase à oreilles, vase cassolette, vase cornet, vase bouc, vase lézard, vase Angora, vase bouc à rasin, vase myrthe, vase à tête de morue, vase à panneux, vase tête de lion, vase bourse, vase ruche, vase enfants, vase tulipe, vase à palme, vase Rénard et raisins, vase militaire, vase solaire, vase torse, vase cuir, vase Syrène, vase serpent, vase pendule, vase antique ferré, vase œuf, vase fuseau, vase à l'amour Falconnet, vase fontaine à roseau, vase à ognon, vase tête d'élephant Duplessis, vase Bachélier de quatre saisons, vase à couronne, vase Chinois, vase flacon à mouchoir, vase sphinx, vase caryatide, vase Mercure ovale, vase tourterelle, vase médaille, vase Etrusque, vase triton, vase colonne de Paris, &c. The principal groups and figures of which the moulds are still in existence at Sèvres are—la pêche et la chasse, le maître et la maîtresse d'école, une conversation Espagnole, le flûteur et le hautbois Espagnols, le déjeûner, la toilette, la nourrice; subjects from Don Quixote; fables of La Fontaine; la baigneuse, by Falconnet; la baigneuse aux

roseaux, by Falconnet; Cupid, known as "Garde à vous," by the same; Leda; les enfants, by La Rue; le triomphe de la beauté; l'étude et la paresse, by Boizot; l'hommage à la beauté; le larcin de la rose; l'amour et la fidélité; la beauté couronné par les graces; l'amour remouleur, the last five by Boizot; and many classical subjects—the judgment of Paris, Achilles, Télémaque, &c.; busts of celebrated men; groups to commemorate events, as the marriage of the Dauphin, the birth of the Dauphin, by Pajou, 1781, &c.

Boizot was a sculptor, and designed many beautiful ornaments and friezes, many of which were executed in ormolu by Gouthière; a very fine clock in the Marquis of Hertford's Collection bears the following inscription, "Boizot fils sculpsit, et executé par Gouthière, cizeleur et doreur du roy, a Paris, Quay Pelletier, à la bouche d'or, 1771." In Sèvres we have the statuettes and groups of la triomphe de la beauté, l'étude et la paresse, l'hommage à la beauté, le larcin de la rose, la beauté couronne par les graces, l'amour remouleur, &c.

Clodion was *sculpteur du Roi* and modeller, whose terra-cottas are well known; he also worked in marble the Sèvres group of the Graces.

Pajou, *sculpteur du Roi*, in marble and bronze groups in Sèvres—The birth of the Dauphin, The marriage of the Dauphin, and other historical groups.

Daguerre was a sculptor of ormolu ornaments and designer, *circa* 1775.

Bachélier, le vase de quatre saisons.

Duplessis was *sculpteur, fondeur, ciseleur et doreur du Roi, circa* 1775; he worked also in silver and bronze, and designed and ornamented with rich gilt mounts many vases of porphyry, agate, and Sèvres china, &c.; he designed the *vase Duplessis* with the elephant-head handles.

Falconnet was a sculptor in marble; in Sèvres china his pieces were the vase à l'amour, statuettes of la baigneuse, la baigneuse aux roseaux, Cupid, known as the "Garde à vous," and the companion, &c.

Lagrenée, a painter, was employed at the Trianon to decorate the ceilings, &c.

La Rue, sculptor in marble, &c. In Sèvres china we have a statuette of Leda and groups of children.

Pierre Gouthière was the most celebrated among the *ciseleurs* and *doreurs du Roy*, whose exquisite mountings are known to all the amateurs of our day, and much sought after, his choice bronze friezes and mouldings being literally worth their weight in gold. He was born about the year 1740. In 1771 he executed the ornamental work, such as clocks, candelabra, consoles, frames, fire-irons, bell handles, cornices, locks, and all the fittings which adorned the Pavilion of Luciennes at Versailles and the hôtel of Madame du Barry; for three years' work in August 1773 he received no less than 124,000 livres, equivalent to about 350,000 francs of the present day. Gouthière continued working for Madame du

Barry, as shown by her Memoirs, down to 1793, the date of her execution, at which time a large sum was still owing, which he never recovered. He also supplied Louis XVI. and Marie Antoinette with his chasings. The Duc d'Aumont, the Duchesse de Mazarin, and all the principal people of the court patronised him. In 1806 the poor artist, doubtless ruined long before, again applied for the liquidation of his claims against the Government without success, and he was reduced to solicit a home in the hospital, where he died in great distress. Such was the end of the greatest chaser France ever produced, more unfortunate still than his contemporary, André Charles Boulle, who having served the King and the richest people of the court, was allowed to die in great poverty.

The feet or pedestals of the larger vases being made and baked separately and afterwards put together, to prevent confusion had occasionally the names of the corresponding portions scratched underneath to denote which they belonged to, as "pied de vase enfants," "pied de vase tête de lion," "pied de vase lézard," &c., inscriptions which have much puzzled some amateurs.

The principal colours used in decorating the ground of the Sèvres vases were :—

1. The "*bleu céleste*," or "*turquoise*," invented in 1752 by Hellot.
2. The rich deep cobalt blue, called "*bleu du Roi*," of which there were two varieties, the darker being designated "*gros bleu*."
3. The "*violet pensée*," a beautiful violet colour, from a mixture of manganese, one of the rarest decorations of the *pâte tendre*.
4. The "*rose Pompadour*,"* a charming pink or rose colour, invented in 1757 by Xhrouet of Sèvres.
5. The "*jaune clair*" or "*jonquille*," a sort of clear canary colour.
6. The "*vert pomme*," or apple green.
7. The "*vert pré*," or bright grass green.
8. The "*rouge de fer*," a brilliant red.
9. The "*gris d'agathe*," agate grey.
10. The "*pourpre*," purple.
11. The "*carmin*," carmine.
12. The "*bleu lapis*," or *gros bleu, veined.*
13. The "*bleu turc*," or "*turquin*," a pale greyish blue, which must not be confounded with the *turquoise.*

* This colour is called in England "*rose Du Barry*," but it is not known by that name in France, being usually designated "*rose Pompadour.*" It was discovered in the time of Madame de Pompadour, who greatly encouraged the keramic manufactory at Sèvres, and it became her favourite colour. The dates on the first specimens range from 1757 to about the time of her death. Xhrouet was an artist attached to the manufactory, and as a recompense for the discovery of this beautiful colour he received 150 livres (francs). The orthography of his name is here correctly written, for a contemporary publisher of Paris, probably a relation, so spells it in an edition of Marmontel: his mark was a cross, which it is supposed alludes to the proper pronunciation of his name.

Many other grounds occur in inventories, among which fond *vert sablé*, fond *rose tendre*, fond *vert rehaussé d'or*, fond *or riche*, fond *vert œil de perdrix*, fond *lapis caillouté*.

It may be useful to recount here a system of deception carried on to a great extent some years ago, namely, that of counterfeiting old Sèvres. After the discovery of French kaolin, the attention of the director was turned especially to the production of true china or hard paste, although soft paste was made simultaneously. When M. Brongniart became director, the hard paste was almost entirely made, sacrificing the old *pâte tendre*, which was declared to be useless in art, of expensive manipulation, dangerous to the workmen, subject to great risk in the furnace, &c.; a considerable accumulation, therefore, of white unfinished pieces remained stowed away in the warerooms, which greatly embarrassed them, and the glory of the *pâte tendre* having passed away, the director unwisely resolved to part with it all. In 1813 three dealers, named Pérès, Ireland, and Jarman, purchased the whole stock at a merely nominal price, and immediately took rooms close to the Sèvres factory and commenced decorating it, being assisted by many of the old painters of Sèvres. Here they soon completed vast quantities of pseudo-Sèvres, which soon spread over Europe; they were so well finished that even royalty itself was deceived. In the following year (1814) a nobleman purchased a déjeûner, beautifully gilt and ornamented with painted medallions of portraits of Louis XIV. and the principal persons of his court. In the same year it was presented to Louis XVIII. as a valuable family relic, and it remained for more than two years in the salon of the Tuileries. Some doubts of its genuineness having arisen, the Comte de Pradel sent the service to the Sèvres manufactory, and there more experienced persons soon discovered the deceit. The hybrid ornamentations soon betrayed its recent decoration; the principal plateau belonged to an epoch subsequent to the Revolution, the gilding was much inferior, the paintings too highly worked up for those of the eighteenth century, and the monograms of the painters fictitious: one of these was the letter S followed by points, not on the ancient list of painter's marks; it proved to be the mark of one Soiron, an enameller specially retained by the firm Pérès. The King then placed it in the Museum as a warning to others. At Sèvres every piece of ware is marked by the particular signs of the painter and gilder, accompanied by the double L. and the letters denoting the date: a reference, therefore, to the Tables, observing whether the signs of the painters agree with the subjects they painted, and if the dates correspond with the style in vogue at that particular time, will suffice to detect the false pieces. This system of fabricating old Sèvres from early *pâte tendre* has led to the destruction of many interesting pieces from the fabriques of Menecy, Chantilly, Tournay, &c.

M. Arnoux ("Report on Pottery at the Paris Exhibition, 1867") relates :—

"About 1804, the person who presided over the mixture of the soft paste died, followed a few months afterwards by the head fireman. These vacancies in his staff confirmed M. Brongniart in his resolution to suppress entirely the manufacture of soft porcelain, and give his attention wholly to the hard. M. Brongniart, certainly the most eminent and learned of all who have managed the Sèvres manufactory, cannot be blamed for this decision, which was in accordance with the tastes of the time; but towards the end of his career he was one of the first to recognise the mistake he had committed. M. Ebelman, his pupil and successor, in 1847 reproduced the *pâte tendre* during the four years of his management, but did not prepare the body of the soft paste he used, owing to a singular fact. In 1804 M. Brongniart, requiring the cellar where the clay for the soft paste was stored, decided to have it thrown away. The order was received by an intelligent man, who put it aside in some covered tanks, where it remained unnoticed for forty-five years, till M. Ebelman manifested the wish to revive the old *pâte tendre*. It was then M. Riocreux revealed to him the existence of the hidden treasure. This unexpected help, besides saving the time spent in experiments and supplying material for immediate use, gave—what was more important—a standard for all the new mixtures. Since then Sèvres has continued to produce the soft paste, but in less quantity than could be wished."

SEVRES MARKS.

This manufactory was first established at Vincennes in 1740. The porcelain was not marked with letters to denote the date until 1753; on the 19th November of that year a decree of the king directed their use, in conjunction with the double L. In the Sèvres Museum is a specimen with the interlaced L's enclosing the letter A, and under it, in Arabic numerals, the date 1753. The works were carried on at Vincennes until 1756, therefore the letters A, B, and C, denote the pieces actually made there; with D commenced the Sèvres porcelain, the manufactory being removed in 1756. Those pieces with the double interlaced L, and no letter enclosed, but merely a simple point, are by some considered to be of Vincennes previous to 1753. This is to a certain extent correct, but not invariably so, for there are many instances of subsequent pieces being also undated. In the Sèvres Museum is a basin thus marked, painted with a view of the Château de Vincennes.

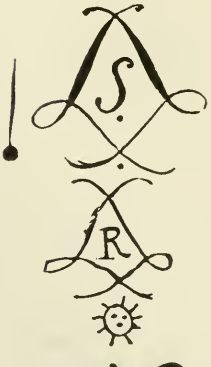
The crown or fleur-de-lis placed over the mark denotes a piece intended for royal use or for presents; sometimes on the Vincennes pieces of fine quality we find a very small fleur-de-lis placed away from the double L.

FIRST ROYAL EPOCH, 1745 TO 1792.

VINCENNES. The double L interlaced and traced in blue, from 1745–53, without any letters indicating the date; carried on by a company under the direction of Charles Adam at the Château de Vincennes, under the especial patronage of the King.

VINCENNES, afterwards removed to SEVRES. The letter placed within the cipher denotes the year in which it was made: thus A signifies 1753, continuing the alphabet down to Z, 1777.

SEVRES. In 1764 the Pompadour period ended. In 1764 the gilding of porcelain in other manufactories was prohibited. In 1769 hard paste was discovered; from this time until 1802 both hard and soft paste were made simultaneously. In 1780 jewelled porcelain was first made. The double L was occasionally ornamented, as in the margin.



SEVRES. These two marks, of 1770 and 1771, with their accompanying emblems, not being in the list of painters, have been considered allusive to the comet of 1769; but the first is found on pieces dated 1761, 1770, and 1776, and is probably the mark of a painter whose name is unknown. These occur on a cup and saucer in the Collection of the Rev. T. Staniforth.

SEVRES. Marked in gold on a cup and saucer, green ground and flowers on border and gilding, formerly in the possession of Lady Palmerston; painted by Fumez, 1754.

The double letters were used in 1778 and ended in 1795 with RR (see Table). In 1784 the prohibition of gilding in other manufactories was removed. In 1786 the Louis Sixteenth style prevailed.

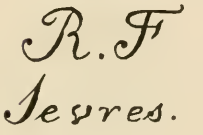
FIRST REPUBLICAN EPOCH. 1792 TO 1804.

"République Française," accompanied by the word "Sèvres." The mark traced with a brush in green, blue, or red, according to the fancy of the painter.

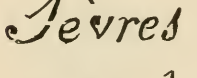
On a cup and saucer with Revolutionary emblems; dated 1795; in the South Kensington Museum.

"République Française." The custom of marking the ware with the date of its manufacture ceased in 1795, and was not renewed until 1801.

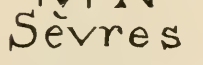
"République Française." This mark is another variety of the same epoch.



The Republican monogram R.F. was disused about 1798 or 1800, and from that time until 1802 this mark was used.



This mark indicates the Consular period, and was first used in 1803, generally stencilled in red.



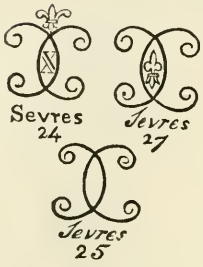
FIRST IMPERIAL EPOCH, 1804 TO 1814.

This mark (1806), varying the sign placed under the words, was used by Napoleon from 1804 to 1809, usually printed or stencilled in red. In 1805 the manufacture of soft paste was discontinued, under Brongniart, director.

The Imperial Eagle, painted in red, was used in 1810, and continued until the abdication of the Emperor in 1814.

SECOND ROYAL EPOCH, 1814 TO 1848.

Louis XVIII., 1814 to 1824. The royal cipher revived, printed in blue; the fleur-de-lis, Sèvres, and 21, being the last two figures of the year 1821.



Reign of Charles X., 1824 to 1829. The ciphers CC interlaced, enclosing sometimes the numeral X., sometimes a fleur-de-lis, are painted in blue. The figures indicate the year: thus, 1824, 1827, and 1825.

Charles X. Mark used in 1829 and 1830; this was applied to porcelain merely gilt at the edges.

Used on decorated pieces. The mark printed in blue, for 1829 and 1830.

This mark, printed in blue, was only used from the beginning of August 1830 to the end of the year.

Louis Philippe. This mark was used from 1831 until November 1834, printed in blue.

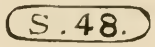
Louis Philippe. These initials were used from November 1834 until July 1845. The mark painted in blue or green for decorated pieces.

The Château d'Eu services, of white and gold, dated 1837, bear this mark in addition.

Services were made at Sèvres for all the royal palaces; we have met with many others:—"Chateau de Compiegne," "Chateau de Neuilly," "Chateau de Tuileries," "Chateau de Dreux," "Chateau de F. Bleau" (1846), &c.

The double cipher of Louis Philippe, principally on white wares, impressed and printed in blue or green; used from 1845 to 1848.

After 1833 the two last numerals of date in an oval painted in chrome green, were adopted for white porcelain.



SECOND REPUBLICAN EPOCH, 1848 to 1851.

"République Française," 1851. The mark printed in red, used for decorated pieces from 1848 to 1851.

SECOND IMPERIAL EPOCH, 1852.

The mark used after the proclamation of the Empire in 1852.

Monogram of the Emperor Napoleon III., used in 1854 and continued. In 1854 the manufacture of soft paste, which had been abandoned for fifty years, was revived, and both hard and soft paste are now made.

This mark is painted in green on ordinary white pieces for 1861; when scratched through it denotes that the piece has been issued without decoration.

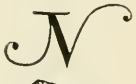
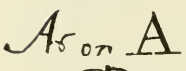
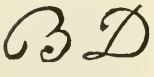
Mark of the French Republic, 1873. For some years past the directors of the Sèvres manufactory have placed this mark upon the porcelain services.

TABLE OF MARKS AND MONOGRAMS

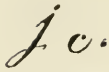
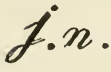
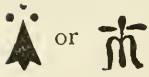
OF

PAINTERS, DECORATORS, AND GILDERS OF THE ROYAL MANUFACTORY OF SEVRES,

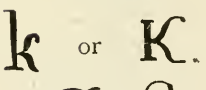
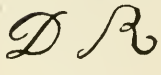
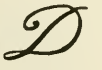
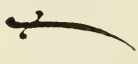
FROM 1753 TO 1800.

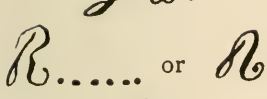
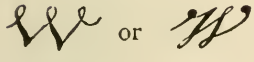
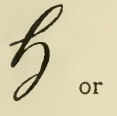
Marks.	*Names of Painters.*	*Subjects.*
	ALONCLE	Birds, flowers, and emblems.
	ANTEAUME	Landscapes and animals.
	ARMAND	Birds, flowers, &c.
	ASSELIN	Portraits, miniatures.
	AUBERT aîné . . .	Flowers.
	BAR	Detached bouquets.
	BARRAT	Garlands, bouquets.
	BAUDOUIN	Ornaments, friezes.
	BERTRAND	Detached bouquets.
	BIENFAIT	Gilding.
	BINET	Detached bouquets.
	BINET, M^dme^, *née* Sophie CHANOU . .	Garlands, bouquets.
	BOUCOT	Birds and flowers.

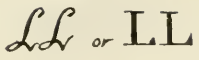
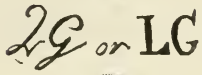
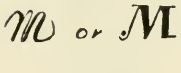
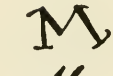
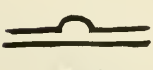
Marks.	*Names of Painters.*	*Subjects.*
Pb or P B.	Boucot, P. . . .	Flowers, birds, and arabesques.
	Bouchet	Landscapes, figures, ornaments.
Y.	Bouillat	Flowers, landscapes.
R.B.	Bouillat, Rachel, afterwards Mdme Maqueret .	Detached bouquets.
B.	Boulanger . . .	Detached bouquets.
Bn.	Bulidon	Detached bouquets.
m.b or MB	Bunel, Mdme, *née* Buteux, Manon . .	Detached bouquets.
	Buteux, sen. . . .	Cupids, flowers, emblems, &c., *en camaieu*.
9.	Buteux, eld. son . .	Detached bouquets, &c.
	Buteux, yr. son . .	Pastoral, children, &c.
	Capelle	Various friezes.
	Cardin	Detached bouquets.
5	Carrier	Flowers.
c.	Castel	Landscapes, hunting subjects, birds, &c.
	Caton	Pastorals, children, portraits.
S or S	Catrice	Detached bouquets and flowers.
ch.	Chabry	Miniatures, pastorals.
Sc	Chanou, Sophie, afterwards Mdme Binet .	Garlands, bouquets.
c.p:	Chapuis, sen. . . .	Flowers, birds.

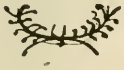
Marks.	*Names of Painters.*	*Subjects.*
	CHAPUIS, jun. . . .	Detached bouquets.
	CHAUVAUX, sen. . .	Gilding.
	CHAUVAUX, jun. . .	Gilding and bouquets.
	CHOISY, DE . . .	Flowers, arabesques.
	CHULOT.	Emblems, flowers, and arabesques.
	COMMELIN	Garlands, bouquets.
	COUTURIER . . .	Gilding.

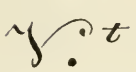
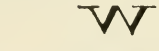
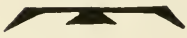
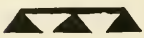
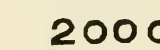
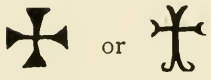
COTEAU of Geneva was one of the artists who decorated the *jewelled Sèvres;* he was an enameller, and his beautiful enamelled frames are much prized.

Marks.	*Names of Painters.*	*Subjects.*
	CORNAILLE	Flowers, bouquets.
	DIEU	Chinese subjects, flowers, gilding.
	DODIN	Figures, various subjects, portraits.
	DRAND	Chinese subjects, gilding.
	DUROSEY, Julia . .	Flowers, friezes, &c.
	DUROSEY, Soph., afterwards M^dme^ NOUAILHER	Flowers, friezes, &c.
	DUSOLLE	Detached bouquets.
	DUTANDA	Bouquets, garlands.
	EVANS	Birds, butterflies, and landscapes.
	FALOT	Arabesques, birds, butterflies.

Marks.	*Names of Painters*	*Subjects.*
	FONTAINE	Emblems, miniatures.
	FONTELLIAU . . .	Gilding.
	FUMEZ	Flowers, arabesques, &c.
G	GENEST	Figures, &c.
	GERRARD	Pastorals, miniatures
	GIRARD	Arabesques, Chinese subjects.
	GOMERY	Birds.
	GREMONT	Garlands, bouquets.
	GRISON	Gilding.
	HENRION	Garlands, bouquets.
	HERICOURT	Garlands, bouquets.
	HILKEN	Figures, subjects, &c.
	HUNIJ	Flowers.
	JOYAU	Detached bouquets.
	JUBIN	Gilding.
	LA ROCHE	Bouquets, medallions, emblems.
	LE BEL, sen. . . .	Figures and flowers.
	LE BEL, jun. . . .	Garlands, bouquets, insects.
LF or *LF*	Unknown	Cupids, &c.

Marks.	*Names of Painters.*	*Subjects.*
	LECOT	Chinese subjects.
	LEDOUX	Landscapes and birds.
	LE GUAY	Gilding.
	LE GUAY	Miniatures, children, trophies, Chinese.
	LEVE, père.	Flowers, birds, and arabesques.
	LEVE, fils	Flowers, Chinese.
	MASSY	Flowers and emblems.
	MERAULT, sen. . .	Various friezes.
	MERAULT, jun. . .	Bouquets, garlands.
	MICHAUD	Flowers, bouquets, medallions.
	MICHEL.	Detached bouquets.
	MOIRON	Flowers, bouquets.
	MORIN	Marine and military subjects.
	MUTEL	Landscapes.
	NIQUET	Detached bouquets.
	NOEL	Flowers, ornaments.
	PARPETTE, Philippe .	Flowers.
	PARPETTE, Louise .	Flowers, garlands.
	PFEIFFER	Detached bouquets.
	PIERRE, sen. . . .	Flowers, bouquets.

Marks.	*Names of Painters.*	*Subjects.*
P 7 or P.7.	PIERRE, jun. . . .	Bouquets, garlands.
S.t	PITHOU, sen. . . .	Portraits, historical subjects.
S.t.	PITHOU, jun. . . .	Figures, ornaments, flowers.
HP.	PREVOST	Gilding.
	POUILLOT	Detached bouquets.
	RAUX	Detached bouquets.
XX	ROCHER	Figures.
	ROSSET	Landscapes.
R.L	ROUSSEL	Detached bouquets.
S.h.	SCHRADRE	Birds, landscapes.
S S.P.	SINSSON, père . . .	Flowers.
	SINSSON	Flowers, groups, and garlands.
	SIOUX	Bouquets, garlands.
O	SIOUX, jun. . . .	Flowers and garlands, *en camaieu.*
	TAILLANDIER . . .	Bouquets, garlands.
	TANDART	Bouquets, garlands.
	TARDI	Bouquets, garlands.
	THEODORE	Gilding.
; or	THEVENET, sen. . .	Flowers, medallions, groups.
J t.	THEVENET, jun. . .	Ornaments, friezes.

Marks.	*Names of Painters.*	*Subjects.*
	VANDE	Gilding, flowers.
	VAUTRIN, afterwards Madame GERARD .	Bouquets, friezes.
	VAVASSEUR . . .	Arabesques.
	VIELLARD	Emblems, ornaments.
	VIELLARD	Emblems, ornaments.
	VINCENT	Gilding.
	XHROUET	Arabesques, flowers.

MARKS OF PAINTERS (UNKNOWN).

On a jonquil cup and saucer, beautifully painted with Leda and swan and emblems; date 1780.

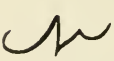
On a bleu du Roi cup and saucer, finely painted with a nymph coming from the bath, and emblems; date 1780.

On a bleu du Roi cup and saucer, painted with pastoral figures and emblems; date 1764.

On two cups and saucers, painted with small wreaths of flowers, festoons and decorations, dated 1770 and 1776; also on a saucer of similar decoration, delicately painted, lake, blue and gold borders, 1761.

On a cup and saucer, turquoise, painted with interiors and women and children, the gilding by Prevost; dated 1781.

On a cup and saucer, white ground with festoons and bouquets of flowers, bordered with green ovals and gold stars, painted by Tandart, 1780.



On an oval plateau, painted with a fisherman in landscape and ruins, deep turquoise border, date 1758; also on a cup and saucer, with medallions of children; date 1765.

On a cup and saucer, canary ground, in centre a basket of flowers and fruit, the gilding by Vincent; date 1788.

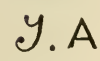
On a cup and saucer, bleu du Roi, white and gold interlaced bands, and small garlands of flowers; date 1770.

On a biscuit group of male and female figures embracing, with Cupid behind; South Kensington Museum; the mark incuse before firing.

This mark of an acorn and oak leaf in blue, and FM in gold, are below the double L and date 1765. The former belongs to a painter, the latter to a gilder, both of which are unpublished; they occur on a gros bleu *trembleuse* with Vernet subjects, in the Shandon Collection.

Mark of a gilder, employed at Sèvres, on a cup and saucer, 1790, painted by Lévé *père;* also on another cup and saucer, time of the Republic, painted by Commelin; in the possession of J. W. Crowe, Esq.

LATE PERIOD, 1800 TO 1845.

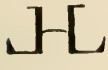
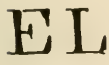
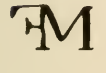
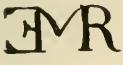
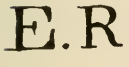
Marks.	*Names of Painters.*	*Subjects.*
	ANDRE, Jules . . .	Landscapes.
	BERANGER, A. . . .	Figures.
	BARBIN, F. . . .	Ornaments.
	BOULLEMIER, A. . .	Gilding.
	DEVELLY, C. . . .	Landscapes and figures.
	DIDIER	Ornaments.
	DUCLUSEAU, M^{dme}. .	Figures, subjects, portraits.
	FONTAINE	Flowers.

Marks.	*Names of Painters.*	*Subjects.*
	GEORGET	Figures, portraits.
	HUARD	Ornaments.
	JULIENNE, Eug. . .	Renaissance ornaments.
	LANGLACE	Landscapes.
	LE BEL	Landscapes.
	LE GAY, Et. Ch. . .	Figures, portraits.
	POUPART, A. . . .	Landscapes.
	PHILIPPINE. . . .	Flowers and ornaments.
	REGNIER, F. . . .	Figures, various subjects.
	SWEBACH	Landscapes and figures.

MARKS OF PAINTERS AND DECORATORS RECENTLY EMPLOYED AT SEVRES,

M. DAMOUSE, MODELLER.

Marks.	*Names of Painters.*	*Subjects.*
	BARRE	Flowers.
	BONNIER, Achille . .	Decorations.
	BULOL, Eugène . .	Flowers.
	CARPENTIER . . .	Gilding.
	DAVID, Alexandre .	Decorations.

Marks.	*Names of Painters.*	*Subjects.*
	DERICHSWEILER . .	Decorations.
	LAMBERT	Flowers.
	LEROY, Eugène . .	Gilding.
	MARTINET	Flowers.
	MERIGOL, F. . . .	Flowers and decorations.
	PALLANDRE . . .	Flowers and decorations.
	PLINE	Decorations.
	REJAUX, Emile . .	Decorations.
	RICHARD, Emile . .	Flowers.
	RICHARD, Eugène .	Flowers.
	RICHARD, Francis .	Decorations.
	RICHARD, Paul . .	Gilding.
	RIOCREUX, Isidore .	Landscapes.
	TRAGER, Jules . .	Flowers, birds, ancient style.

CHRONOLOGICAL TABLE OF SIGNS EMPLOYED IN THE ROYAL MANUFACTORY OF SEVRES,

By which the exact date of any piece may be ascertained. It differs from that before given by M. Brongniart in the addition of the letter J for 1762, and the JJ for 1787, which is now altered on the authority of the late M. Riocreux of the Sèvres Museum.

A (Vincennes). 1753	P 1768	EE 1782
B (ditto). 1754	Q *1769	FF 1783
C (ditto). 1755	R 1770	GG 1784
D removed to Sèvres 1756	S 1771	HH 1785
E 1757	T 1772	II 1786
F 1758	U 1773	JJ 1787
G 1759	V 1774	KK 1788
H 1760	X 1775	LL 1789
I 1761	Y 1776	MM 1790
J 1762	Z 1777	NN 1791
K 1763	AA 1778	OO 1792
L 1764	BB 1779	PP 1793
M 1765	CC 1780	QQ 1794
N 1766	DD 1781	RR 1795
O 1767		

NOTE.—These letters are not always placed within the cipher, but occasionally outside, when the interlaced L's are too contracted to receive them ; or if double letters, one on each side. It may also be observed that the date letters are sometimes capitals and sometimes small.

During the Revolutionary changes the double letters were rarely used, and from 1795 to 1800 we meet with few examples, when they were replaced by the following signs :—

Year IX	...1801...	T 9	1807 7
			1808 8
„ X	...1802...	X	1809 9
			1810 10
„ XI	...1803...	11	1811 (onze) . . . . . o.z.
			1812 (douze) . . . . . d.z.
„ XII	...1804...	−//−	1813 (treize) . . . . . t.z.
			1814 (quatorze) . . . . . q.z.
„ XIII	...1805...	↑	1815 (quinze) . . . . . q.n.
			1816 (seize). . . . . s.z.
„ XIV	...1806...	=	1817 (dix sept). . . . . d.s.

From this date the year is expressed by the last two figures only, —thus, 18 for 1818, &c.,—up to the present time.

* The comet of 1769 furnished the Administration of the time with the idea of transmitting the recollection by their productions. This comet was sometimes substituted for the ordinary mark.

LIST OF DATED PIECES OF SEVRES PORCELAIN

FROM 1753 TO 1800, WITH NAMES OF THE OWNERS.

Exhibited at the South Kensington Museum in 1862.

1753. A blue vase, edged with gold and panels of birds painted by *Capelle*. Earl Spencer.

„ A Vincennes cabaret, with shaded lake *camaieu* groups of children holding emblems, and birds and flowers, rich blue borders, edged with gold, painted by *Mutel*. Mr. Robert Napier.

1754. A Vincennes blue cup with cupids. Lord Bateman.

„ A pair of Vincennes oval jardinières, blue ground, painted with *Boucher* subjects, in light blue, white and gold handles. Viscount Falmouth.

1755. A square white jardinière, painted in lake *camaieu;* and an écuelle with cupids, also in lake colours, painted by *Dodin*. Mr. Robert Napier.

1756. A bleu du Roi cup and saucer, painted with a child blowing a pipe, by *Viellard*. Mr. Robert Napier.

„ A green pierced wicker basket, edged with gold. Sir Charles Mills.

1757. A set of rare *rose Pompadour* ornaments, viz., *vaisseau à mât*, or ship; a pair of *Duplessis* vases; and a tray, painted with flowers, all of this exquisite rose tint. Sir Charles Mills.

„ A fine service of the *rose Pompadour*, viz., two vases and two jardinières of the same date. Lord Willoughby de Eresby.

„ A fine boat-shaped bouquetière vase, of the same colour and date. Her Majesty the Queen.

„ A cabaret of the same colour and date, painted with fruit and flowers, by *Taillandier* and *Tandart*. Mr. M. T. Smith.

„ A pair of *rose Pompadour* vases, painted with cupids, and curved leaf handles at top; which were sold at the Bernal sale to the Marquis of Hertford for £1942, 10s.; they were formerly in the possession of Mr. H. Baring, who parted with them to the late Mr. Bernal for £200.

1758. A bleu du Roi ship (*vaisseau à mât*), painted with flowers. Her Majesty.

„ A green cup, gros bleu border, covered with gilt globules and medallions of cupids by *Grison*. Mr. S. Addington.

1759. A pair of square jardinières, painted with light blue flowers on white ground. Lord Willoughby de Eresby.

„ A pair of green éventails and stands, painted with Teniers' subjects by *Dodin*, of rare form. The Duke of Buccleuch.

„ A cup and saucer of *rose Pompadour* and green, painted with flowers by *Vavasseur*. Mr. S. Addington.

1760. Three éventails, richly gilt, green ground, painted with Teniers' subjects by *Veillard*. Sir Charles Mills.

„ A *rose Pompadour* cabaret, painted with flowers. Lord Willoughby de Eresby.

1761. An oval seau, in imitation of lapis lazuli, peasants before an inn, and flowers, by *Sinsson*. Her Majesty the Queen.

1761. A turquoise two-handled cup with flowers, richly gilt, by *Couturier*. Lord Bateman.

1762. A green vase and cover, medallions of cupids with grapes and a goat. Her Majesty the Queen.

„ A bleu du Roi vase in the form of four raised tablets suspended by cords, with pastoral subjects by *Dodin*. Her Majesty the Queen.

1763. A sucrier, blue raised sleeves and pink trellis, the flowers painted by *Mérault*. Mr. Martin T. Smith.

„ A cup and saucer, white ground, with light blue borders of roses and children, painted in *camaieu*. Mr. Alexander Barker.

1764. An écuelle, cover and stand, *œil de perdrix*, painted with landscapes and figures. Mr. H. G. Bohn.

„ A pair of sucriers, painted pink and blue, gold and green branches and ornaments. Mr. S. Rücker.

1765. A cup and saucer, *œil de perdrix*, painted with birds by *Chapuis*. Rev. Montague Taylor.

„ A bleu du Roi cup and saucer, exquisitely painted with sleeping nymph, and a man stealing her basket, by *Dodin*. Mr. S. Rücker.

1766. An oviform vase, turquoise stripes, painted with flowers between, by *Noel;* goat's head handles. Her Majesty the Queen.

„ An écuelle, cover and stand, white ground, with gold spots, painted in pink medallions of cupids by *Pierre*. Mr. R. Napier.

1767. A cup and saucer, with pink flowers and trellis on gold ground, with two pastoral scenes by *Viellard*. Mr. H. G. Bohn.

„ A square pedestal vase for bulbs, bleu du Roi borders, with trophies and musical instruments, by *Dodin*. Mr. S. Rücker.

1768. A turquoise cabaret, circular medallions of roses and birds, painted by *Noel*. Duke of Abercorn.

„ A cup and saucer, gros-bleu and white trellis border, painted with bouquets of flowers, in compartments. South Kensington Museum.

1769. A gros bleu cup and saucer, *œil de perdrix*, painted with a shepherdess, by *Chabry*. Sir D. C. Marjoribanks.

„ A chocolate cup and cover, white, with light blue scrolls and birds, painted by *Evans*. Mr. R. Napier.

1770. A pair of turquoise vases, rustic subjects, by *Dodin*. Her Majesty.

„ A turquoise vase, with pastoral subjects, by *Dodin*. Sir Charles Mills.

1771. A bleu du Roi cabaret, palisade border, brilliantly painted with birds of rich plumage, by *Boucot*. Duke of Abercorn.

„ An écuelle, cover and stand, purple ground, *œil de perdrix*, with flowers and trophies, painted by *Buteux, sen*. Mr. R. Napier.

1772. A large bleu du Roi chocolate cup and saucer, with landscapes by *Baudouin* and *Viellard*. Sir Charles Mills.

„ A chocolate cup, cover and saucer, bleu du Roi, richly gilt, figures and sheep, by *Dodin*, the decoration by *Cornaille*. Lady Dorothy Nevill.

1773. A bleu du Roi cup and saucer, painted with flowers by *Micaud*. Countess Cowper.

A cup and saucer, gros bleu, with medallions of dogs, hawks, dead game, &c., by *Aloncle* and *Boulanger*. South Kensington Museum.

1774. A gros bleu écuelle, painted with gods and goddesses by *Le Guay*. Sir D. C. Marjoribanks.

„ A gros bleu vase, seaport by *Morin*, and flowers. Her Majesty.

1775. A magnificent cabaret, gros bleu, with wreaths of gold, painted with pastoral landscapes and figures by *Le Guay*. Bought at the Bernal sale by the Marquis of Bath for £465 ; said to have cost Bernal £65.

1776. A bleu du Roi écuelle with flowers by *Bulidon*, the gold decorations by *Chauvaux*. Duke of Abercorn.

„ A coffee cup and saucer, painted with the fable of the Fox and Crane by *Baudouin*. Mr. R. Napier.

„ A jonquil cup painted with a miniature of *La Princesse de Lamballe* by *Dodin*, richly gilt by *Le Guay*. Mr. S. Rücker.

1777. The beautiful service, which subsequently came into the possession of the Earl of Lonsdale, was expressly made for the Empress of Russia ; it is of turquoise ground, with a floral letter E (Ekatherina) in the centre, borders of cameo portraits and gems on jasper ground. The artists engaged were *Dodin*, *Niquet*, *Boulanger*, and *Prévost*. Mr. S. Addington has a cup and saucer ; Mr. S. Rücker, a cup and saucer ; South Kensington Museum, a plate ; Mr. R. Napier, a plate ; the rest of the service was secured by Baron Brunow for the Emperor of Russia, from whom it had been surreptitiously obtained.

1778. A bleu du Roi cup and saucer, painted with the Graces and cupids by *Dodin*, the gilding by *Chauvaux*. Lady Dorothy Nevill.

„ A cup and saucer, rich gold and light blue scale pattern, painted with birds by *Chapuis* and *Noel*. Mr. S. Rücker.

1779. A bleu du Roi cup and saucer, a shepherdess, by *Chabry*. Sir D. C. Marjoribanks, Bart.

„ A cup, cover, and stand, gros bleu, with Oriental figures and trophies by *Chabry* and *Chauvaux*. Mr. S. H. Sutherland.

1780. A bleu du Roi cup and saucer with bird-catching, richly gilt, by *Chauvaux*. Mr. H. G. Bohn.

„ A bleu du Roi cabaret with *rose Pompadour* and gold borders, painted with flowers by *Hunij*, gilt by *Vincent*. Mr. S. Rücker.

1781. A bleu du Roi cup and saucer, richly jewelled centre and borders. H. R. H. the Duke of Cambridge.

„ A turquoise cup and saucer painted with interiors by *V. B.*, the gilding by *Prévost*. Mr. S. Rücker.

1782. A bleu du Roi cup and saucer, Venus and Cupids, by *Dodin*, the gilding by *Prévost*. Sir D. C. Marjoribanks, Bart.

1783. A bleu du Roi dessert service, painted with classical subjects by *Dodin*, richly gilt scrolls and borders by *Le Guay* and *Prévost*. Her Majesty possesses the greater part of this magnificent service, viz., a saladier, two ice-pails, an oval jardinière, three dishes, a flat bowl, two tazze and two plates. Mr. Napier has two ice-pails, one tazza, and two flat bowls ; Mr. Addington, a pair of seaux and two plates ; Mr. W. Goding, two compotiers and covers ; Mr. Davis, two plates ; and Mr. I. Falcke, two plates. The dates range from 1783 to 1787.

1784. A bleu du Roi cup and saucer, with medallions of soldiers and military weapons. Sir D. C. Marjoribanks, Bart.

1784. A fruit plate, green ground with bouquets of flowers, richly gilt by *Bouillat*, *Vincent*, and *H. Prévost*. South Kensington Museum.

1785. A service made expressly for Marie Antoinette, white ground, with green enamel scrolls and jewelled borders by *H. Prévost;* portions of which are possessed by the following gentlemen: a table clock, Sir Charles Mills, Bart.; a carriage clock, Mr. Jno. Jones, Regent Street; a square tea caddy, Sir D. C. Marjoribanks, Bart.; a sucrier and small basin, Mr. S. Rücker; a large ewer and basin and two match-pots, Mr. Addington; a chocolate cup, cover and saucer, the Rev. T. Staniforth.

1786. A white cup and saucer, *rose Pompadour* borders and minute groups of flowers. Mr. S. Addington.

„ An octagonal plate, painted with a border of arabesques, in the centre a nude figure, on jasper red ground. South Kensington Museum.

1787. Some pieces of the Queen's bleu du Roi dessert service were painted in this year by *Dodin*, *Le Guay*, and *Prévost*.

1788. A cup and saucer, canary coloured ground, borders pencilled in brown with scroll; in the centre a basket of flowers and fruit, the gilding by *Vincent*. Mr. S. Rücker.

1789. A plate with border of forget-me-nots and butterflies, and one with borders of flowers and heart's-ease, by *Buteux*. Mr. Addington.

1790. An ice-pail, bleu du Roi, with classical subject by *Dodin*, the gilding by *Le Guay*. Mr. Robert Napier.

1791. A bleu du Roi cup and saucer, painted with rustic figures and fruit by *Chabry*, the gilding by *Chauvaux*. Duke of Abercorn.

1792. A Sèvres plate, bleu du Roi and gold dotted borders, painted by *Sophie Chanou*. South Kensington Museum.

1795. A coffee cup and saucer, gros bleu, and white wreaths and medallions of the *bonnet rouge*, and other revolutionary emblems, marked R. F., painted by *Tandart*, gilder *I. N.* South Kensington Museum.

1797. A cup and saucer, turquoise, white borders of jewelled diagonal pattern by *Mérault*. Lord Willoughby de Eresby.

1800. A cup and saucer, turquoise ground, with revolutionary emblems; the *bonnet rouge* has been purposely obliterated. Lord Bateman.

England.

POTTERY AND PORCELAIN.

STAFFORDSHIRE.

WHEN Dr. Plot published his *Natural History* of the county in 1686, it does not appear that there were many manufactories of pottery; he speaks of one at Amblecott, and another at Wednesbury, but he says, "The greatest pottery they have in this county is carried on at Burslem, near Newcastle-under-Lyme." His account of the various clays used is interesting, but he gives no information about the potters then engaged. The following is his account:—

"25. Other potter's clays for the more common wares there are at many other places, particularly at Horsley Heath, in the parish of Tipton; in Monway Field above mentioned, where there are two sorts gotten, one of a yellowish colour, mixt with white, the other blewish: the former stiff and heavy, the other more friable and light, which, mixt together, work better than apart. Of these they make divers sorts of vessels at Wednesbury, which they paint with slip, made of a reddish sort of earth gotten at Tipton. But the greatest pottery they have in this county is carried on at Burslem, near Newcastle-under-Lyme, where for making their different sorts of pots they have as many different sorts of clay, which they dig round about the towne, all within half a mile's distance, the best being found nearest the coale, and are distinguish't by their colours and uses as followeth:—

1. *Bottle clay*, of a bright whitish streaked yellow colour.
2. *Hard-fire clay*, of a duller whitish colour, and fully intersperst with a dark yellow, which they use for their *black wares*.

3. *Red blending clay*, which is of a dirty red colour.
4. *White clay*, so called it seems, though of a blewish colour, and used for making yellow-colour'd ware, because yellow is the lightest colour they make any Ware of.

All which they call *throwing* clays, because they are of a closer texture, and will work on the wheel.

"26. Which none of the three other clays they call *Slips* will any of them doe, being of looser and more friable natures; these, mixt with water, they make into a consistence thinner than a Syrup, so that being put into a bucket it will run out through a Quill. This they call *Slip*, and is the substance wherewith they *paint* their wares, whereof the

1. Sort is called the *Orange Slip*, which, before it is work't is of a greyish colour, mixt with orange balls, and gives the ware (when annealed) an orange colour.
2. The *White Slip:* this, before it is work't, is of a dark blewish colour, yet makes the ware yellow, which being the *lightest* colour they make any of, they call it, as they did the clay above, the *white slip*.
3. The *Red Slip*, made of a dirty reddish clay, which gives ware a black colour.

Neither of which clays or slips must have any gravel or sand in them. Upon this account, before it be brought to the wheel they prepare the clay by steeping it in water in a square pit till it be of a due consistence; they then bring it to their beating board, where, with a long *spatula*, they beat it till it be well mixt; then, being first made into great *squarish* rolls, it is brought to the *wageing board*, where it is slit into thin flat pieces with a *wire*, and the least stones or gravel pick't out of it. This being done, they *wage* it, *i.e.* knead or mould it like *bread*, and make it into round *balls* proportionable to their work; and then 'tis brought to the wheel, and formed as the workman sees good.

"27. When the potter has wrought the clay either into hollow or flat ware, they set it abroad to dry in fair weather, but by the fire in foule, turning them as they see occasion, which they call *whaving*. When they are dry they *stouk* them, *i.e.* put ears and handles to such vessels as require them. These also being dry, they *slip*, or *paint* them, with their several sorts of slip, according as they designe their work; when the first slip is dry, laying on the others at their leisure, the *orange slip* makeing the ground, and the *white* and *red* the paint; which two colours they break with a *wire brush*, much after the manner they doe when they *marble* paper and then *cloud* them with a *pencil* when they are pretty dry. After the vessels are painted they *lead* them with that sort of *Lead Ore* they call *Smithum*, which is the smallest *ore* of all, beaten into dust, finely sifted, and strewed upon them; which gives them the *gloss*, but not the colour; all the colours being chiefly given by the variety of slips, except the *motley colour*, which is procured by blending the *Lead* with *Manganese*, by the workmen called *Magnus*. But when they have a mind to show the utmost of their skill in giving their wares a fairer gloss than ordinary, they lead them then with lead calcined into powder, which they also sift fine and strew upon them as before, which not only gives them a higher gloss, but goes much further too in their work than the lead ore would have done.

"28. After this is done they are carried to the oven, which is ordinarily above

8 foot high, and about 6 foot wide, of a round copped forme, where they are placed one upon another from the bottom to the top; if they be ordinary wares, such as *cylindricall butter pots*, &c., that are not leaded, they are exposed to the *naked* fire, and so is all their *flat ware*, though it be leaded, having only *parting shards*, *i.e.* thin bits of old pots, put between them to keep them from sticking together; but if they be *leaded hollow wares*, they doe not expose them to the *naked* fire, but put them in *shragers*, that is, in coarse metall'd pots made of *marle* (not *clay*) of divers formes, according as their wares require, in which they put commonly three pieces of clay, called *Bobbs*, for the ware to stand on, to keep it from sticking to the *shragers;* as they put them in the *shragers*, to keep them from sticking to one another (which they would certainly otherwise doe by reason of the leading), and to preserve them from the vehemence of the fire, which else would melt them downe, or at least warp them. In twenty-four hours an oven of pots will be burnt; then they let the fire go out by degrees, which in ten hours more will be perfectly done, and then they draw them for sale, which is chiefly to the poor *Crate-men*, who carry them at their backs all over the countrey, to whome they reckon them by the piece *i.e. Quart*, in *hollow ware*, so that six pottle, or three gallon *bottles*, make a *dozen*, and so more or less to a *dozen*, as they are of greater or lesser content. The *flat wares* are also reckoned by pieces and dozens, but not (as the *hollow*) according to their *content*, but their different *bredths*."

The earliest names we find are Thomas and Ralph Toft, William Sans, William Talor, Ralph Turnor, Ralph Simpson and Joseph Glass, manufacturers, towards the end of the eighteenth century. A reference is made on page 52 to a manufactory of pottery in Staffordshire as early as 1466, where Sir John Howard pays to one Watkin, a butcher at Stoke, 4s. and 6d. for one of the potters of Horkesley for eleven dozen of pots.

In a document drawn up by Josiah Wedgwood himself, in 1776, we have the following list of the potters in his grandfather, Thomas Wedgwood's time, with the weekly expenses and profits of each pot-work. (Meteyard's *Life of Wedgwood*, vol. i. p. 191.)

POT-WORKS IN BURSLEM ABOUT THE YEAR 1710 TO 1715.

Potters' Names.	Kinds of Ware.	Supposed Amount. £ s. d.	Residence.
Thomas Wedgwood	Black and mottled	4 0 0	Churchyard.
John Cartlich	Moulded	3 0 0	Flash.
Robert Daniel (Small)	Black and mottled	2 0 0	Hole House.
Thomas Malkin (Small)	Ditto ditto	3 0 0	Hamel.
Richard Malkin	Ditto ditto	2 10 0	Knole.
Dr. Thomas Wedgwood	Brown stone	6 0 0	Ruffleys.
William Simpson	... ...	3 0 0	Stocks.
Isa Wood	... ...	4 0 0	Back of George.
Thomas Taylor	Moulded	3 0 0	Now Mrs. Wedgwood's.
William Harrison	Mottled	3 0 0	Brown's Bank.
Isaac Wood	Cloudy	3 0 0	Top of Robin's Croft.
John Adams	Black and mottled	2 10 0	Brick House.
Marshes	Not worked	... ...	Top of Daniel's Croft.

POT-WORKS IN BURSLEM—(*Continued*).

Potters' Names.	Kinds of Ware.	Supposed Amount. £	s.	d.	Residence.
Moses Marsh	Stoneware	6	0	0	Middle of the Town.
Robert Adams	Mottled and black	2	10	0	Next on the East side.
Aaron Shaw	Stone and dipt wt.	6	0	0	Ditto.
Samuel Cartlich (Conick)	Mottled	3	0	0	Next to the South.
Aaron Wedgwood	Mottled and black	4	0	0	Next to the Red Lion.
Thomas Taylor	Stoneware and freckled	...		...	Next to the North.
Moses Shaw	Ditto ditto	6	0	0	Middle of the Town.
Thomas Wedgwood	Moulded	2	10	0	Ditto, now Graham's.
Isaac Ball	... ...	4	0	0	South-West end of Town.
Samuel Edge	Stoneware	6	0	0	Next to the West.
Thomas Locket	Mottled	3	0	0	Late Cartlich's.
Tunstalls	Not worked	3	0	0	Opposite.
John Simpson (Double Rabbit)	... ...	3	0	0	West end of Town.
Richard Simpson	Red dishes, &c.	3	0	0	The Pump, West end.
Thomas Cartwright	Butter pots	2	0	0	West end of the Town.
Thomas Mitchel	Not worked	...		...	Rotten Row.
Moses Steel	Cloudy	3	0	0	Ditto.
John Simpson, Chell	Mottled and black	4	0	0	Ditto.
John Simpson, Castle	Red dishes and pans	3	10	0	Ditto.
Isaac Malkin	Mottled and black	3	0	0	Green Head.
Richard Wedgwood	Stoneware	6	0	0	Middle of Town.
John Wedgwood	Not worked	(supposed.)			Upper House.
John Warburton	... ...	6	0	0	Hot Lane or Cobridge.
Hugh Mare	Mottled	3	0	0	Ditto.
Robert Bucknal	Ditto	4	0	0	Ditto.
R. Daniel	... ...	3	0	0	Ditto.
Bagnal	Butter pots	2	0	0	Grange.
John Stevenson	Clouded	3	0	0	Sneyd Green.
	Ditto	3	0	0	Ditto.
H. Beech	Butter pots	2	0	0	Holdin.
		139	10	0	

£139, 10s., at forty-six weeks to the year is £6417., being the annual produce of the pottery in the beginning of the eighteenth century in Burslem parish. Burslem was at this time so much the principal part of the pottery that there were very few pot-works elsewhere.

MEN NECESSARY TO MAKE AN OVEN OF BLACK AND MOTTLED, PER WEEK, AND OTHER EXPENSES.

	£	s.	d.
Six men—three at 4s. per week, and three at 6s.	1	10	0
Four boys, at 1s. 3d.	0	5	0
1 cwt. 2 qrs. of lead ore, at 8s.	0	12	0
Manganese	0	3	0
Clay—2 cart-loads, at 2s.	0	4	0
Coals, 48 horse-loads, at 2d.	0	8	0
Carriage of ditto, at 1½	0	6	0
Rent of Works, at £5 per annum.	0	2	0
Wear and tear of ovens, utensils, &c., at £10 per annum.	0	4	0
Straw for packing—3 thraves of 24 sheaves to the thrave, at 4d.	0	1	0
The master's profit, besides 6s. for his labour.	0	10	0
	4	5	0

N.B.—The wear and tear, master's profits, and some other things, are rated too high. £4 per ovenful is thought to be sufficient, or more than sufficient, for the black and mottled works of the largest kind, upon an average, as the above work was a large one for those times.

POTTERS AT HANLEY IN THE BEGINNING OF THE EIGHTEENTH CENTURY.

Joseph Glass, cloudy, and a sort of dishes, painted with different coloured slips, and sold at 3s. and 3s. 6d. per dozen.
William Simpson, cloudy and mottled.
Hugh Mare, black and mottled.
John Mare, black and mottled.
Richard Marsh, mottled and black, lamprey pots and venison pots.
John Ellis, butter pots, &c.
Moses Sandford, milk-pans and small ware.

Only one horse and one mule kept at Hanley. No carts scarcely in the country. Coals carried upon men's backs. Hanley Green like Wolstanton Marsh. Only two houses at Stoke (meaning potteries) Ward's and Poulson's.

1750.

POTTERS IN THE TOWN OF BURSLEM IN OR ABOUT 1750.

From the information of persons long since dead, given in Ward's "History of the Burgh of Stoke."

Ralph Allen.
Moses Marsh.
Aaron Shaw.
John Daniel.
John Adams.
Robert Daniel.
Thomas Steel.
Samuel Cartlich.
Maria Lockers.
Taylors.
Clark Malkin.
Joseph Simpson.
Thomas Mitchell.
John Mitchell.
Josiah Simpson.
Richard Parrott.
John Heath.
William Burn.
Thomas Cartlich.
Richard Onions.
Thomas Taylor.

1770.

A List of Potters in Staffordshire who bound themselves on the 4th February 1770 in the sum of £50 not to sell their wares under the specified prices, viz., dishes 10 to 21 inches, from 3d. to 3s.; worser dishes, half price of best; nappeys and baking dishes, 7 to 12 inches, 1s. 6d. to 6s. 6d.; tureens, 2s. to 3s. 6d.; sauce-boats, 1s. 3d. to 2s. 6d.; twyflers, 7d. to 1s. 4d.; plates, 1s. to 2s.; cups and saucers, 7d. to 1s. 10d.; butter tubs and stands, 5d. to 9d., &c.; to allow no more then 5 per cent. for breakage and 5 per cent. for ready money; to sell to the manufacturers of earthenware at the above prices, and to allow no more than 7½ per cent., beside discount for breakage and prompt payment:—John Platt, John Lowe, John Taylor, John Cobb, Robert Bucknall, John Daniel, Thomas Daniel, jun., Richard Adams, Samuel Chatterley, Thos. Lowe, John Allen, William Parrott, Jacob Warburton, Warburton & Stone, Jos. Smith, Joshua Heath, John Bourn, Jos. Stephens, William Smith, Jos. Simpson, John Weatherby, J. and Rd. Mare, Nicholas Pool, John Yates, Thos. Warburton, Chas. Hassells, Pr. Pro. of Ann Warburton & Son, and Wm. Meir.

1786.

MANUFACTURERS OF POTTERY WARE, NEAR NEWCASTLE, IN STAFFORDSHIRE.

From a Topographical Survey of the County in 1786, *communicated by Mr. Edwin Hewitt, of Hanley.*

Total number of potters, 80, which had increased in 1802 to 149.

In this Survey, under the heading Burslem, are included Tunstall, Longport, and all manufactories north of the town; Fenton includes Etruria and Lane Delph; Lane End, Longton, and Foley.

BURSLEM.

Adams, William, & Co., manufacturers of cream-coloured ware and china-glazed ware painted.
Bagley, William, potter.
Bourne, John, manufacturer of china-glaze, blue painted, enamelled and cream-colour earthenware.
Bourne & Malkin, manufacturers of china-glazed, blue and cream-colour ware.
Cartlidge, S. and J., potters.
Daniel, Thomas, potter.
Daniel, John, manufacturer of cream-colour and red earthenware.
Daniel, Timothy, do. do.
Daniel, Walter, do. do.
Graham, John, jun., manufacturer of white stone earthenware, enamelled white and cream-colour.
Green, John, potter.
Holland, Thomas, manufacturer of black and red china ware and gilder.
Keeling, Anthony, manufacturer of Queen's ware in general, blue painted and enamelled, Egyptian black (Tunstall, near Burslem.)
Lockett, Timothy and John, white stone potters.
Malkin, Burnham, potter.
Robinson, John, enameller and printer of cream-colour and china-glazed ware.
Rogers, John and George, manufacturers of china-glazed blue painted wares and cream-coloured.
Smith, Ambrose, & Co., manufacturers of cream-coloured ware and china-glazed ware, painted blue.
Smith, John and Joseph, potters.
Stevenson, Charles, and Son, manufacturers of cream-coloured ware, blue-painted, &c.
Wedgwood, Thomas, manufacturer of cream-coloured ware and china-glazed ware, painted with blue, &c. "Big House."
Wedgwood, Thomas, manufacturer of cream-coloured ware and china-glazed ware, painted with blue, &c. "Over House."
Wilson, James, enameller.
Wood, John, potter.
Wood, Enoch and Ralph, manufacturers of all kinds of useful and ornamental earthenware, Egyptian black, cane, and various other colours, also black figures, seals, and cyphers.
Wood, Josiah, manufacturer of fine black-glazed, variegated, and cream-coloured ware, and blue.

COBRIDGE.

Blackwell, Joseph, manufacturer of blue and white stoneware, cream and painted wares.
Blackwell, John, do. do.
Bucknall, Robert, manufacturer of Queen's ware, blue painted, enamelled, printed, &c.
Godwin, Thomas and Benjamin, manufacturers of Queen's ware and china-glazed blue
Hales & Adams, potters.
Robinson & Smith, ditto.
Warburton, Jacob, potter.

HANLEY.

Bagnall, Sampson, potter.
Boon, Joseph, ditto.
Chatterley, C. and E., potters.
Glass, John, potter.
Heath, Warburton, & Co., china manufacturers.
Keeling, Edward, potter.
Mare, John and Richard, potters.
Mayer, Elijah, enameller.
Miller, William, potter.
Neale & Wilson, potters.
Perry, Samuel, potter.
Taylor, George, ditto.
Wright, Thomas, ditto.
Yates, John, ditto.

SHELTON.

Baddeley, J. and E., potters.
Hassels, John, potter.
Heath & Bagnell, potters.
Hollins, Samuel, potter.
Kneeling, Anthony, ditto.
Taylor & Pope, potters.
Twemlow, G., potter.
Whitehead, Christopher Charles, potter.
Yates, John, potter.

STOKE.

Bell, Sarah, potter.
Booth, Hugh, manufacturer of china, china glaze, and Queen's ware in all its branches.
Brindley, James, potter.
Spode, Josiah, ditto.
Straphan, Joseph, merchant and factor in all kinds of earthen ware.
Wolfe, Thomas, manufacturer of Queen's ware in general, blue, printed, and Egyptian black, cane, &c.

FENTON.

Bacchus, William, manufacturer of Queen's ware in all its various branches.
Boon, Edward, manufacturer of Queen's ware and blue painted.
Brindley, Taylor, potter.
Clowes & Williamson, potters.
Turner, John, potter.
Wedgwood, Josiah and Thomas, potters.*

LANE END.

Barker, John, manufacturer of cream-coloured, china-glaze, and blue wares.
Barker, William, potter.
Barker, Richard, ditto.
Cyples, Joseph, manufacturer of Egyptian black and pottery in general.
Edwards, William, potter.
Forrester & Meredith, manufacturers of Queen's ware, Egyptian black, red china, and various other wares.
Garner, Joseph, potter.
Garner, Robert, manufacturer of Queen's wares and various other wares.
Shelley, Michael, potter.
Shelley, Thomas, ditto.
Turner & Abbott, potters to the Prince of Wales.
Walklete, Mark, potter.

A COMPLETE LIST OF POTTERS' NAMES AND MANUFACTORIES,

1802, IN THE DISTRICT KNOWN AS THE STAFFORDSHIRE POTTERIES.

Total number of manufactories in existence at that date, 149: thus—unoccupied	4
6 firms or persons had 2 manufactories each	12
133 ditto ditto had 1 ditto each	133
139 names as given in list. Total	149

1802.

LIST OF NAMES AND RESIDENCES OF THE EARTHENWARE MANUFACTURERS.

1	John Lindop	8	Samuel and Thomas Cartlich, Tunstall
2	John and Thomas Capper, Golden Hill	9	Thomas Baggaley, ditto
3	Thomas Tunstall, ditto	10	Caleb Cole & Co., New-field
4	John Collison, ditto	11	William Adams, Tunstall
5	Abraham Baggaley, ditto	12	John Breeze, Smith-field
6	Moss & Henshall, Red Street	13	Unoccupied, Pitts Hill
7	Riles & Bathwell, ditto	14	Jonathan Machin, Chell

* They never had premises at Fenton. Etruria must have been omitted.

15 John Horn . . . . Brimleyford
16 Smith & Steel . . . Tunstall
17 A. and E. Keeling (2 man.) . ditto
18 John Wood . . . . Brown Hills
19 John Davenport . . . Longport
20 Henshall, Williamson, & Co. ditto
21 Williamson & Henshall . ditto
22 Shirley, Lindop, & Co. . ditto
23 John and George Rogers (2 man.) ditto
24 Walter Daniel (Burslem) . Newport
25 Holland & Co. . . . Burslem
26 John and Ralph Wood . ditto
27 Ralph Wood . . . ditto
28 Wood & Caldwell . . ditto
29 Isaac Leigh . . . . ditto
30 Nathan and John Heath . ditto
30*John Taylor & Co. . . ditto
31 William Dawson . . . ditto
32 Jacob Marsh . . . ditto
33 Robinson & Sons. . . ditto
34 Read & Goodfellow . . ditto
35 Edward Bourne . . . ditto
36 Tellwright & Co. . . . ditto
37 Thomas Holland . . . ditto
38 Charles Davenport . . ditto
39 Lewis Heath . . . ditto
40 Thomas Guest . . . ditto
41 John Gilbert . . . ditto
42 Thomas Wedgwood (Overhouse) ditto
43 Daniel Steel . . . ditto
44 Unoccupied . . . ditto
45 William and John Stanley . ditto
46 Bagshaw & Maier . . ditto
47 J. and R. Riley . . . ditto
48 Mort, Barker, & Chester . ditto
49 Joseph Machin . . . ditto
50 Arkinstall & George . . ditto
51 Richard Ball . . . ditto
52 William Wood & Co. . . ditto
53 Thomas Green . . . ditto
54 John Warburton (2 man.) . Cobridge
55 Thomas Godwin . . . ditto
56 Benjamin Godwin . . ditto
57 Smith & Billington . . ditto
58 Stevenson & Dale . . ditto
59 J. and A. Blackwell . . ditto
60 William Adams . . . ditto
61 John Mozeley . . . ditto
62 Hewit & Buckley (Booden Brook) . . . . Shelton
63 Hollins, Warburton, & Co. (New Hall) . . . ditto
64 Booth & Marsh . . . ditto
65 Bourne & Co. . . . ditto
66 Edmund J. Birch . . . Hanley
67 Heath & Shorthose . . ditto
68 John Mare . . . . ditto
69 Yates & Shelly . . . ditto
70 Joseph Lees . . . . ditto
71 David Wilson . . . ditto
72 Elijah Mayer . . . ditto
73 George Taylor . . . ditto
74 T. and J. Hollins . . . ditto
75 Valentine Close . . . ditto
76 Joseph Keeling . . . ditto
77 Boon & Ridgway . . . ditto
78 John Glass . . . . ditto
79 James Keeling . . . ditto
80 Meigh & Walthal . . Hanley
81 Billings & Hammersley . ditto
82 James and Charles Whitehead ditto
83 Mrs. Mellor . . . ditto
84 John Stanley . . . ditto
85 William Baddeley . . ditto
86 Job and George Ridgway . Shelton
87 John Hammersley . . ditto
88 J. and E. Baddeley . . ditto
89 Unoccupied . . . ditto
90 Simpson & Wright . . ditto
91 John and William Yates . ditto
92 Thomas Pope . . . ditto
93 James Greatbatch . . ditto
94 Dorothy Whitehead . . ditto
95 Samuel Hollins (Vale Pleasant) ditto
96 Wedgwood & Byerley . Etruria
97 Unoccupied . . . Stoke Lane
98 Mrs. Ratcliffe . . . ditto
99 John Harrison (Cliffgate Bank), Stoke
100 Booth & Sons, ditto . ditto
101 Josiah Spode . . . ditto
102 Wolfe & Hamilton . . ditto
103 Smith & Jarvis . . . ditto
104 Minton, Poulson, & Co. . ditto
105 Harrison & Hyatt . . Lower Lane
105*Robert Clulow & Co. . . ditto
106 Bourne & Baker . . Fenton
107 Chelenor & Adams . . ditto
108 Bagnall & Hull . . . Lane-delf
109 John Lucock . . . ditto
110 William Pratt . . . ditto
111 Mason & Co. . . . ditto
112 Thomas Forester . . ditto
113 Thomas Shelly . . . ditto
114, 115 Samuel Baker (2 man.) . ditto
116 Samuel Spode (now spelt Foley) . . . . Foley
117 Joseph Myatt . . . ditto
118 Robert Garner (now called Longton) . . . Lane End
119 Charles Harvey (2 man.) . ditto
120 Hewitt & Comer . . ditto
121 John Aynesley . . . ditto
122 John Hewit . . . ditto
123 W. and J. Phillips . . ditto
124 Samuel Hughes . . . ditto
125 Samuel Dawson . . . ditto
126 Richard Barker . . . ditto
127 Booth & Co. . . . ditto
128 Thomas Stirrup . . . ditto
129 Charles Harvey . . . ditto
130 Samuel Bridgewood . . ditto
131 Johnston & Brough . . ditto
132 Mary Syples . . . ditto
133 J. and G. Locketts . . ditto
134 Chetham & Woolley . . ditto
135 J. and W. Berks . . . ditto
136, 138 William and John Turner (2 man.) . . . ditto
137 George Barnes . . . ditto
139 Thomas Jackson & Co. . ditto
140 Thomas Shelley . . . ditto
141 William Ward . . . ditto
142 —— Shaw . . . . ditto
143 George Weston . . . ditto
144 Mark Walklete . . . ditto

This list and the following, from a map in the possession of Mr. E. Brunt of Hanley, in the *Staffordshire Pottery Directory*, Hanley, 1802, as well as many important notices of the Staffordshire potteries, have been communicated by Mr. Edwin Hewitt of Hanley. We also take this opportunity of acknowledging some valuable remarks on the potteries by Mr. J. L. Cherry of Hanley.

TRADES IN CONNECTION WITH POTTERS IN 1802.

Booth, George, packer and dealer in earthenware, Tunstall.
Shaw, Chas., packer and dealer, Tunstall.
Adams, James, engraver, Fields, Burslem.
Bold, J. G., colour-maker, Furlong, Burslem.
Greatbach, John, dealer in earthenware, Chapel Street, Burslem.
Greatbach, Oliver, oven-builder, Commercial Street, Burslem.
Johnson, Ralph, modeller, Mount Pleasant, Burslem.
Knott, William, colour-maker, Hill Street, Burslem.
Machin, Joseph, enameller, Strand, Burslem.
Machin & Co., colour-makers, Hill Street, Burslem.
Martin, George, engraver, Commercial Street, Burslem.
Preston, John, packer and clay agent, Furlong, Burslem.
Stannaway, J., colour-maker, Ham Hill, Burslem.
Walley, Peter, dealer in earthenware, Hanover Square, Burslem.
Wilson, Ann, enameller, High Street, Burslem.
Boot, Jonathan, modeller, Cobridge.
Baddeley, Thomas, engraver and black printer, Chapel Field, Hanley.
Baggaley, Thomas, enameller, Old Hall Road, Hanley.
Beech, Bagnall, dealer in earthenware, Upper Hanley.
Booth, William, colour-maker, High Street, Hanley.
Daniel & Brown, enamellers, Market Place, Hanley.
Downing, William, engraver, Old Hall Lane, Hanley.
Ledge, Charles, engraver, Sleek Lane, Hanley.
Shorthose, John, merchant, High Street, Hanley.
Sparks, George, gilder of earthenware, Sleek Lane, Hanley.
Thursfield, Richard, dealer in earthenware, Chapel Field, Hanley.
Wilson, David, enameller, Abbey Field, Hanley.
Brammer, George, black printer, Shelton.
Fletcher, Thomas, black printer and enameller, Shelton.
Heath, Thomas, modeller, Shelton.
Johnson, John, black printer, do.
Keeling, John, gilder, do.
Mollart, John, engraver, do.
Morris, Francis, black printer, Vale Pleasant. Shelton.
Palmer & Wright, colour-makers, Shelton.
Radford, Thomas, engraver, do.
Ridgway, John, dealer in earthenware, do.
Stephen, John, dealer in earthenware, do.
Vernon, Samuel, engraver, do.
Forrester, Anthony, dealer in porcelain, Lane Delph.
Lucock, John, engraver, Stoke.
Radford, Thomas, engraver, Stoke.
Shufflebottom, William, engraver, Little Fenton.
Sparks, Thomas, engraver, Stoke.
Staley, Stephen, dealer in earthenware, Lower Lane.
Steadman, George, flint grinder, Stoke.
Whitehouse, Edward, engraver, Little Fenton.
Young, John, dealer in earthenware, Penkhull.
Bailey, William, gilder of earthenware, Lane End.
Carey, John, dealer in earthenware, Lane End.
Hampson, John, enameller, do.
Jackson, Benjamin, dealer in earthenware, do.
Jevans, William, enameller, do.
Lockett, Joseph, dealer in earthenware, do.
Lockett, Samuel, do. do.
Lowe, John, do. do.
Ryles, Moses, engraver, do. do.
Wood, George, do. do.

MANUFACTURE OF EARTHENWARE.

The following enumeration of the order in which various materials and kinds of manufacture were introduced into Staffordshire is from Dr. S. Shaw's *Chemistry of Pottery*:—

"In this succession I find the common *brown ware* till 1680; then the *Shelton clay* (long previously used by the tobacco-pipe makers of Newcastle), mixed with

grit from Baddeley Hedge, by Thomas Miles; *coarse white stoneware*, and the same grit and can marl, or clunch, of the coal seams, by his brother, into *brown stoneware*. The *Crouch ware* was first made of common potter's clay and grit from Moel Cop, and afterwards the grit and can marl, by A. Wedgwood of Burslem, in 1690; and the ochreous brown clay and manganese into a coarse *Egyptian black*, in 1700, by Wood of Hot Lane. The employment of the Devonshire pipe-clay, by Twyford and Astbury of Shelton, supplied the *white dipped* and the *white stoneware;* from which the transition was easy to the *flint ware*, by Daniel Bird of Stoke; the *chalk body ware*, by Chatterley & Palmer of Hanley; and the *Queen's ware* of the celebrated Josiah Wedgwood.

"Mr. Thomas Toft introduced *aluminous shale* or *fire-brick clay;* Mr. William Sans, *manganese* and *galena* pulverised; Messrs. John Palmer and William Adams, *common salt* and *litharge;* Messrs. Elers Brothers, *red clay* or *marl* and *ochre;* Mr. Josiah Twyford, *pipe-clay;* Mr. Thomas Astbury, *flint;** Mr. Ralph Shaw, *basalts;* Mr. Aaron Wedgwood, *red lead;* Mr. William Littler, *calcined bone earth;* Mr. Enoch Booth, *white lead;* Mrs. Warburton, *soda;* Mr. Ralph Daniel, *calcined gypsum;* Mr. Josiah Wedgwood, *barytes;* Mr. John Cookworthy, *decomposed white granite;* Mr. James Ryan, *British kaolin* and *petuntse;* Messrs. Sadler & Green, *glaze printing;* Mr. Warner Edwards, *biscuit painting;* Mr. Thomas Daniel, *glaze enamelling;* Mr. William Smith, *burnished gilding;* Mr. Peter Warburton, *painting in gold;* Messrs. John Hancock, John Gardner, and William Hennys, *lustres;* Mr. William Brookes, *engraved landscapes* and *printing in colours;* Mr. William Wainwright Potts, *printing by machine*, and continuous sheet of paper; and the same, with Mr. William Machin and Mr. William Bourne, for *printing flowers, figures, &c., in colours*, by machine and continuous sheet of paper."

"John Potts, Richard Oliver, and William Wainwright Potts of New Derby, engravers to calico-printers, patented in 1831 'An improved method or process of obtaining impressions from engravings in various colours, and applying the same to earthenware, porcelain, china, glass,' &c. This consists in employing a cylinder printing machine, such as is generally used by calico-printers," &c. &c.

The necessity of determining the heat of the kiln during the process of baking the ware, and of regulating it when necessary by the admission or exclusion of the external air, as it required to be of a lower or higher degree of temperature, was soon found to be a desideratum, and the Messrs. Thomas and John Wedgwood, about the year 1740, invented trial-pieces made of prepared clay, which being placed in the kiln, indicated (although very imperfectly) the temperature. These trial-pieces were from their form called "pyrometrical beads," and were similar to small poppy-heads out of which had been cut the calices or cups, and the colours these beads assumed when submitted to the different degrees of heat was the test in firing the ware; subsequently other *pyrometers* were invented, formed of metal rods, tobacco-pipes, and glass tubes, which

* This only refers to its introduction into Staffordshire. See "Fulham," where it was used fifty years before Astbury's time.

contracted or expanded according to the various degrees of heat; and eventually Josiah Wedgwood introduced a more perfect *pyrometer*, or measurer of heat, himself.

The introduction into Staffordshire in 1720* of ground flint for making the white ware, and which paved the way for the manufacture of fine fayence, was of great importance; but the method of pounding the flints by manual labour, and afterwards passing the powder through fine lawn, was so tedious a process, and so injurious to the health of the workmen engaged, that a mill was invented by Thomas Benson, an engineer of Newcastle-under-Lyme. His first patent is dated November 5, 1725, which was followed by another in January 1732, with certain alterations; the title is as follows:—

A.D. 1732, January 14.—No. 536. BENSON, THOMAS, Engineer. "A new engine or method for grinding of flint stones, being the chief ingredient used in making of white wares, such as pots and other vessels, a manufacture carried on in our county of Stafford, and some other parts of this our kingdom; that the common method hitherto used in preparing the same hath been by breaking and pounding the stones dry, and afterwards sifting the powder through fine lawns, which hath proved very destructive to mankind, occasioned by the dust sucked into the body, which being of a ponderous nature, fixes so closely upon the lungs that nothing can remove it, insomuch that it is very difficult to find persons to engage in the said manufacture, to the great detriment and decay of that branch of trade, which would otherwise, from the usefulness thereof, be of great benefit and advantage to our kingdom; that by the petitioner's invention the flint stones are sprinkled with water, so that no dust can rise, and then ground as fine as sand with two large stones, made to turn round upon the edges by the power of a wheel, worked either by wind, water, or horses, which is afterwards conveyed into large stone pans, made circular, wherein are placed large stone balls, which, by the power of such wheels, are driven round with great velocity, that in a short space of time the flint stones so broken are reduced to an oiley substance, which, by turning of a cock, empties itself into casks provided for that purpose; that by this invention all the hazards and inconveniences in making the said manufacture in the common way will be effectually prevented, and in every particular tend to the manifest improvement and advantage thereof, and preserving the lives of our subjects employed therein."

In the foregoing title is contained all the description given of the invention.

The white stoneware, salt glaze, was made from 1690 to 1780, and is thus described by Professor Church in his Catalogue:—

"This ware was made during a period of about ninety years, chiefly in Staffordshire, more particularly at Burslem. Sometimes it is erroneously termed *Elizabethan* ware. One well-known piece has been absurdly enough termed 'Shakespeare's Jug.'

* It will be seen hereafter that calcined and ground flint was employed as early as 1689 Dwight of Fulham.

It was made not less than sixty or seventy years after Shakespeare's death. In its earliest forms and in the hands of some potters it was coarse in texture and clumsy in design, but improvements rapidly took place, more care being taken in the selection and preparation of the clays, and in the manufacture of the moulds. Devon, Dorset, and local clays, with finely ground sand or pounded flint, were the chief materials for the body of the white ware, while its glaze was usually formed wholly or almost wholly by the action of the vapour of common salt at a high temperature on the silica of the paste. A sodium silicate was thus formed of great tenacity and hardness, and the ware was thus most effectually protected from absorption of liquids or mechanical injuries by an impenetrable and unattackable coating. (A small proportion of red lead seems to have been occasionally used with the salt.) This glaze or coating is often harder than felspar, and is only just scratched by quartz (rock crystal), though the body itself is abraded by felspar. The specific gravity of this salt-glazed white ware or fine white stoneware is about 2.2 higher than that of most English pottery, except Elers' ware, which owes its density in part to the ferric oxide which it contains in considerable proportion.

"This early fine white stoneware may almost take rank as a porcelain. The better and whiter specimens of it, had a little more alkali entered into their composition, would be in reality a kind of hard porcelain.

"The peculiar glaze of this ware is unmistakable; when not too thick it is characterised by numerous minute depressions, which give it the appearance of a piece of fine leather or the skin of an orange. The high fusing-point of the glaze, and the fact of its having been *formed* on the ware itself, caused this peculiarity of texture.

"Some of the patterns on this ware are embossed, others are encrusted, and others again have been etched—traced with a point and afterwards commonly coloured blue. The ornamentation is often identical with that of Elers' red ware; sometimes it has been derived from the silver plate moulds of the time of Queen Anne. Metal moulds as well as plaster of Paris moulds were employed for this ware.

"Much of this fine white salt-glazed ware was made by Aaron Wood (1750–70); the earlier makes seemed to have been termed *Crouch* ware.

"Salt-glazed white ware is seldom marked. A globular bottle in my collection is, however, marked at the base with some cursive letters; an enamelled milk-jug in my collection has a cross in green enamel on the bottom.

"A superb butter-boat is in my collection. It is decorated with various embossed ornaments, and notably with figures of the Seven Champions of Christendom.

"The gilding on this ware is secured with gold-size only. The enamel paintings are, for the most part, distinctively Chinese in style; the colours are bright."

A portion of one of the old salt-glaze pot-works still exists at Sneyd Green, near Hanley, but the building has been long turned into two small cottages. There are more than a hundred of the curious old seggars with perforated sides still to be seen serving as a fence to the garden; the owner, an old man more than eighty years old, says that it has been in its present state for more than a hundred years, and also when a railway was being cut close by, that many curious specimens of lead-glazed pottery

were found in the soil, but were all dispersed among the workmen. (See Catalogue of Specimens, Geol. Museum, G. 100.)

A bottle of cream-coloured salt-glaze stoneware with garlands and festoons of flowers, and birds in extremely sharp relief, executed by metal moulds, like Elers' or Aaron Wood's work, is in Lady C. Schreiber's Collection; it is stamped underneath, "D. K. 1759;" the ornaments are not moulded on the surface, but laid on after being stamped.

A mug of the same salt-glazed stoneware, etched or incised and coloured blue, in the same Collection, bears this inscription :—

> This is Thomas Cox'es cup;
> Come my friend and drink it up;
> Good news is come'n the bells do ring;
> & here's a health to Prussia's King.
>
> February 16, 1758.

Professor Church also thus describes another sort of pottery which was much in vogue in the first half of the eighteenth century :—

AGATE WARE AND TORTOISE-SHELL AND OTHER COLOURED GLAZE WARES.

"The patterns in *agate ware* go through the substance of the paste more or less completely. The colouring matters were either ferruginous ochres and clays, or clays mixed with oxides of iron and manganese and preparations of cobalt, worked up together, and then cut by a wire into strings, convoluted ribands, &c. Sometimes the clays thus worked and variegated were applied as slip in irregular smears to the surface decoration of cream-ware. Thus were formed the early Staffordshire marble-wares. A rarer variety of this ware may be called tesselated, minute pieces of variously coloured dried pastes being encrusted on to the body of the ware. These pieces were cemented in their places either by a thin slip or by a glaze subsequently applied (see specimens in the Museum of Practical Geology).

"Although *tortoise-shell-ware* was glazed and tinted with lead ore (galena) and manganese (wadd), other metals were often used, namely, iron, copper, and cobalt. Some of the earlier examples of tortoise-shell-ware, with 'flooded' and deep colours, resemble certain kinds of Chinese work in tone and richness, the minute fissures in the thick glaze adding to the effect.

"We have included under the group of tortoise-shell-ware those which are coloured blue only, or green only, or brown only, or are variously mottled with two or more colours: they are distinguished by their peculiar ill-defined colour-markings from nearly all other kinds of British pottery. It appears to have been in 1724 when this ware was first made; it commanded a good sale for some years, and is even now manufactured, though usually of very inferior quality. It originated in a discovery made by a Staffordshire firm of potters, Redrich & Jones, for which they took out a patent. Their process is described as one for so 'staining, veining, spotting, clouding, damasking earthenware as to give it the appearance of various kinds of marble, porphyry, and rich stones, as well as tortoise-shell.' Much of the

old Staffordshire agate, tortoise-shell, green-glazed and cauliflower ware may be attributed to Whieldon (1740–60), of Little Fenton. Aaron Wood and Josiah Spode were apprenticed to him. Josiah Wedgwood was in partnership with him for a short time. Variegated inlaid or tesselated wares were made by Ralph Wood of Burslem (1730 to 1740)."*

We cannot better elucidate the methods of manufacturing pottery and porcelain now adopted in this country than by quoting the accounts given in the excellent Catalogue of the Museum of Practical Geology, illustrating the composition and manufacture of British pottery and porcelain, by Sir Henry de la Beche, director, and Trenham Reeks, curator, to which we must refer our readers for details respecting the nature of the clays, analysis, &c. :—

EARTHENWARE.

"With respect to the manufacture of common earthenware, one which is so considerable in England, not only for home consumption but for exportation, being sent to various parts of the world in great quantity, and which is, at the same time, so cheap, the following sketch of the processes usually employed may be useful to the visitor.

"*a.* The *common body* or paste is usually composed of Dorset or Poole clay, Cornish or Devonian kaolin, and flint.

"*b. Best-body* is formed of Dorset or Poole clay, Cornish or Devonian kaolin, Cornish china-stone, and flint.

"The Dorset or Poole clay, which may be regarded as the base or chief ingredient in the manufacture of English earthenware, is mixed with water, and reduced to a state in which it can be passed through sieves of various sizes, in order to clear it of all lumps and to render it of a fine general consistency. The kaolin requires no cleaning preparation, and the flints are used as they come, finely comminuted, from their deposit in water after passing the grinding-mills. The china-stone requires to be treated as the flints, with the exception of being calcined or burnt in kilns, having to be crushed and reduced to a fine powder in mills.

"The materials being all thus ready for use, the proportions of each considered requisite for the kind of ware to be made are taken, mixed with water and with each other, to the *slip-kiln*, a long brick trough heated by means of flues from a furnace. Here the mixture is kept simmering until it becomes something of the consistency of dough. It is then ready for use, and is placed until required in cold dark cellars. If coloured bodies or pastes are required to give a general tint to the ware, certain metallic oxides or coloured clays or marls are added to the prepared mixed clay as may be thought desirable.

"The body or paste of mixed materials being now prepared, it is either *thrown*,

* The historical collection of English pottery formed for purposes of scientific research by Professor Church, and which he has fortunately catalogued, with remarks and analysis of the bodies and glazes of the ware, was totally destroyed, with many other valuable contributions of china, in the disastrous conflagration at the Alexandra Palace in 1873.

as it is termed, by means of the potter's wheel, that is, raised into circular forms of different kinds by means of the rotary motion of the wheel and by the action of the fingers, or moulded into forms, in the latter case the paste or body being first rolled into flattened pieces, which can be easily squeezed into a mould, commonly of plaster of Paris. When thought desirable, the 'thrown' forms are finished by placing them on a lathe, and turning into more accurately circular shapes.

"The various forms of the paste or body being completed, the pieces are taken to be carefully dried in rooms prepared for the purpose, in order to deprive them as much as possible of moisture without causing disintegration; water in the pastes or bodies being to be regarded only as a tool in the manufacture, to be laid aside when no longer required.

"The future pieces of earthenware being thus sufficiently dried, are placed in large flat-bottomed pans, oval or round as may be considered desirable, with vertical sides of sufficient height, termed *seggars*, made of refractory materials, such as fire-clays, the broken pieces of earthenware after the first firing, and also of broken seggars themselves, pounded up, and often mixed with a small portion of damaged Dorset, Devon, or Cornish clays. In these seggars the pieces of dried future ware are so placed as to allow as many as possible to be packed without injury to each other. The seggars are then arranged in a kiln termed the *biscuit-kiln*, one above the other, so that an upper covers a lower seggar. The kiln is then 'fired,' that is, the heat deemed proper is communicated to it, and the 'fire' is continued for about three days; that is, a kiln 'fired' on Monday evening will be ready to be '*drawn*,' or the seggars and their contents removed, on Friday morning. The ware is then in the condition termed *biscuit*, white and porous, readily absorbing water.

"The *biscuit* is now in a state to be painted with certain colours which can be used '*under the glaze*,' that is, before it is covered with a preparation which in another 'firing' turns into a coating of glass, and for receiving the impressions from etchings and engravings introduced so advantageously into ceramic manufactures for about a century, producing the '*printed ware*.' The colours which can be advantageously used 'under the glaze' are few as compared with those employed above it.* In the latter case the paints used are enamel colours, that is, glasses of different kinds mixed with metallic oxides, giving the colours sought. The printing is but the employment of the colours that can be advantageously used 'under the glaze,' mixed with oil, and worked as ordinary printing ink for engravings. Care is required as regards the paper for pressing the print on the ware, and for the dexterous removal of the paper after the pressure, so that the impression be not injured. To drive off the soil used as a vehicle for the colours, the ware, after 'printing,' is exposed at a low heat on a kiln termed a '*hardening-kiln*;' after which it is ready to be glazed. The materials of the glaze, which may vary according to the practice of different potteries, are mixed with water so as to form a substance of about the consistency of cream. Into this the earthenware, either painted with colours which will not injure in the heat of the kiln into which it is next placed, or printed with colours of the like general kind, is dexterously dipped.

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* Cobalt blue, chrome green, &c., which the heat of the "*gloss*," or glazing kiln, will not change. Red, from peroxide of iron, cannot be thus applied, the heat of the kiln converting the red into brown and black.

Upon removal, all traces of the colouring are lost under a general slight coating of the finely comminuted materials of the glaze, the water being readily absorbed by the porous 'biscuit-ware.' It is now placed in seggars in a '*gloss-kiln*,' as it is termed, for about one day, exposed to a less heat than in the '*biscuit-kiln*,' but at the same time sufficient to reduce the coating upon the ware to a glass, disclosing the painting or printing under it, and preventing the access of liquids to the porous ware beneath. The earthenware is then ready for the market."

PORCELAIN.

"The manufacture of porcelain bears a general resemblance to that of earthenware, the differences relating chiefly to the composition of the pastes or bodies and glazes, to the arrangement of kilns fitted for greater heats, properly to act upon more refractory materials, and to muffles or kilns for firing the various enamel colours employed upon the different forms given to the porcelain. The ingredients employed are commonly Cornish or Devon kaolin, Cornish china-stone and flint, with prepared bones. According to Aikin the following was the composition of the body or paste of Staffordshire porcelain about 1840:—Cornish kaolin, 31.0; Cornish china-stone, 26.0; flint, 2.5; prepared bones, 40.5.

"M. Arnoux considers the soft porcelain commonly manufactured in England as nothing but that which is termed hard, from its greater hardness, modified by the presence of the phosphate of lime contained in the bones employed.*

"The soft paste of Chelsea, Bow, and Derby must be carefully distinguished from that now made, as other ingredients were then employed, to the entire exclusion of bones, which were a subsequent invention."

It is a curious circumstance in connection with the marks on English earthenware, especially porcelain, that several manufactories should have adopted characters as marks which are used as chemical signs. This has probably arisen from the peculiar nature of the materials employed, or from some supposed affinity with the metals thereby implied. For example, the Plymouth mark of the sign of Jupiter (tin) was adopted, it is supposed, in consequence of the stanniferous nature of the clay employed; the triangle, denoting fire, was the mark used sometimes at Chelsea, or, as some suppose, at Bow; the signs of the planets Venus and Mercury (copper and quicksilver) are found on Bow porcelain; the sign of Mars (iron) is found on the Staffordshire ironstone china; the sign of Luna (silver) is the mark of Worcester, and many of the workmen's marks given hereafter as being found upon Worcester porcelain bear a strong resemblance to others. For the sake of comparison with

* Lecture on Ceramic Manufactures. As to the action of the bones, M. Arnoux remarks that when the other materials "begin to combine at a certain heat, the bones being phosphate of lime, which cannot be decomposed by the silica, melt, without combining, into a sort of semi-transparent enamel, and being intimately mixed in the mass, give transparency in proportion to the quantity used."

similar marks, so frequently found on china, we here annex a list of the chemical signs.

Aer . . . . . Air.

Terra . . . . . Earth.

Ignis . . . . . Fire.

Aqua . . . . . Water.

Dies . . . . . Day.

Nox . . . . . Night.

Fumus . . . . . Smoke.

Cineres . . . . . Ashes.

Sal . . . . . Salt.

Sol . . . . . Gold.

Luna . . . . . Silver.

Jupiter . . . . . Tin.

Saturn . . . Lead.

Mars . . . . Iron or Steel.

Venus . . . Copper.

Mercury . . . Quicksilver.

Antimonium . Antimony.

Orichalcum . . Brass.

Fæces Vini . . Lees of Wine.

Albumen . . . White of Egg.

Arena . . . Sand.

Arsenicum . . Arsenic.

Atramentum . Ink.

Creta . . . Chalk.

B ax.

To show the enormous increase in the manufacture of pottery and porcelain within the last twenty years in the district known as the Staffordshire Potteries we will briefly refer to the following statistics:—M. Arnoux states that the value of the export of English earthenware in 1851 was £1,062,000. In 1852 there were 133 factories in North Staffordshire, where 60,000 persons were more or less occupied in the manufacture; in 1872 the exports of English earthenware (excepting red pottery and brown stoneware) including china and parian, amounted for the ten months ending in October 1872 to £1,639,839, and the population of the Staffordshire Potteries was, according to the census of 1871, 166,625,—Hanley alone numbering 40,000 inhabitants. There were about 250 manufactories, between sixty and seventy of which were engaged in making porcelain.

Poet's Corner.

The progress of the art of pottery in the first quarter of this century has been celebrated in verse. An elegant teapot of pottery gracing the sideboard of Lady Isabella Montague inspired Sir Charles Hanbury Williams in his poem of "Isabella," where, after describing her Ladyship's morning occupations and visitors, he introduces one of her admirers, a Mr. Bateman from Staffordshire.

To pleaſe the noble dame, the courtly ſquire
Produced a TEA POT made in Staffordſhire.
So Venus looked, and with ſuch longing eyes,
When Paris firſt produced the golden prize.
"Such works as this," ſhe cries, "can England do?
It equals Dreſden and excels St. Cloud.
All modern china now ſhall hide its head,
And e'en Chantilly muſt give o'er her trade:
For lace let Flanders bear away the bell;
In fineſt linen let the Dutch excel;
For prettieſt ſtuffs let Ireland firſt be named;
And for beſt fancied ſilks let France be famed;
Do thou, thrice happy England, ſtill prepare
Thy clay, and build thy fame on EARTHENWARE."

FROM "THE GENTLEMAN'S MAGAZINE," 1771.

To a Lady, on her Paſſion for Old China.

What extacies her boſom fire!
How her eyes languiſh with deſire!
How bleſt, how happy ſhould I be,
Were that fond glance beſtowed on me!
New doubts and fears within me war:
What rival's near?—A china jar.
China's the paſſion of her ſoul:
A cup, a plate, a diſh, a bowl,
Can kindle wiſhes in her breaſt,
Inflame with joy, or break her reſt.
Some gems collect, ſome medals prize,
And view the ruſt with lover's eyes;
Some court the ſtars at midnight hours;
Some doat on Nature's charms in flow'rs;
But every beauty I can trace,
In Laura's mind, in Laura's face;
My ſtars are in this brighter ſphere;
My lilly and my roſe is here.

Philoſophers more grave than wiſe,
Hunt ſcience down in Butterflies ;
Or fondly poring on a Spider,
Stretch human contemplation wider.
Foſſils give joy to Galen's ſoul,
He digs for knowledge like a mole
In ſhells ſo learn'd, that all agree,
No fiſh that ſwims knows more than he.
In ſuch purſuits if wiſdom lies,
Who, Laura, ſhall thy taſte deſpiſe?
When I ſome antique jar behold,
Or white, or blue, or ſpeck'd with gold,
Veſſels ſo pure and ſo refined
Appear the types of womankind.
Are they not valued for their beauty,
Too fair, too fine for houſehold duty,
With flowers and gold and azure dyed ;
Of every houſe the grace and pride ;
How white, how poliſhed is their ſkin,
And valued moſt when only ſeen,
She, who before was higheſt prized,
Is for a crack or flaw deſpis'd.
I grant they're frail, yet they're ſo rare,
The treaſure cannot coſt too dear.
But man is made of coarſer ſtuff,
And ſerves convenience well enough :
He's a ſtrong earthen veſſel made,
For drudging, labour, toil, and trade.
And when wives loſe their other ſelf,
With eaſe they bear the loſs of Delf.
Huſbands, more covetous than ſage,
Condemn this China buying rage ;
They count that woman's prudence little
Who ſets her heart on things ſo brittle.
But are thoſe wiſe men's inclinations
Fixt on more ſtrong, more ſure foundations?
If all that's frail we muſt deſpiſe,
No human view or ſcheme is wiſe.
Are not ambitious hopes as weak?
They ſwell like bubbles, ſhine, and break.
A courtier's promiſe is ſo ſlight,
'Tis made at noon, and broke at night
What pleaſure's ſure?—The Miſs you keep
Breaks both your fortune and your ſleep.
The man who loves a country life
Breaks all the comforts of his wife ;
And if he quits his farm and plough,
His wife in turn may break her vow.
Love, Laura, love, while youth is warm,
For each new winter breaks a charm ;

And woman's not like China ſold,
But cheaper grows in growing old.
Then quickly chuſe the prudent part,
Or elſe you break a faithful heart.

EPITAPH IN A COUNTRY CHURCHYARD.

On an Old Woman who kept an Earthenware Shop.

Beneath this ſtone lies Katherine Gray,
Changed from a buſy life to lifeleſs clay.
By earth and clay ſhe got her pelf,
And now ſhe's turned to earth herſelf.
Ye weeping friends, let me adviſe,
Abate your grief, and dry your eyes;
For what avails a flood of tears?
Who knows but in a run of years,
In ſome tall pitcher or broad pan,
She in her ſhop may be again.

The China Mender.

By Thomas Hood.

Good morning, Mr. What-d'-ye-call? Well! here's another pretty job.
Lord help my Lady!—what a smash!—if you had only heard her sob.
It was all through Mr. Lambert: but for certain he was winy,
To think for to go to sit down upon a table full of Chiny.
"Deuce take your stupid head!" says my Lady to his very face:
But politeness, you know, is nothing, when there's Chiny in the case.
And if ever a woman was fond of Chiny to a passion,
It's my mistress, and all sorts of it, whether new or old fashion.
Her brother's a sea-captain, and brings her home shiploads—
Such bonzes, and such dragons, and nasty squatting things like toads,
And great nidnoddin mandarins, with palsies in the head:
I declare I've often dreamt of them and had nightmares in my bed.
But the frightfuller they are—lawk! she loves them all the better:
She'd have Old Nick himself made of Chiny, if they'd let her.
Lawk-a-mercy! break her Chiny, and it's breaking her very heart;
If I touch'd it, she would very soon say, "Mary, we must part."
To be sure she *is* unlucky: only Friday comes Master Randall,
And breaks a broken spout and fresh chips a teacup handle;
He's a dear sweet little child, but he will so finger and touch,
And that's why my Lady doesn't take to children much.
Well! there's stupid Mr. Lambert, with his two great coat flaps,
Must go and sit down on the Dresden Shepherdesses' laps,
As if there was no such things as rosewood chairs in the room;
I couldn't have made a greater sweep with the handle of the broom.
Mercy on us! how my mistress began to rave and tear!
Well! after all, there's nothing like good ironstone ware for wear.

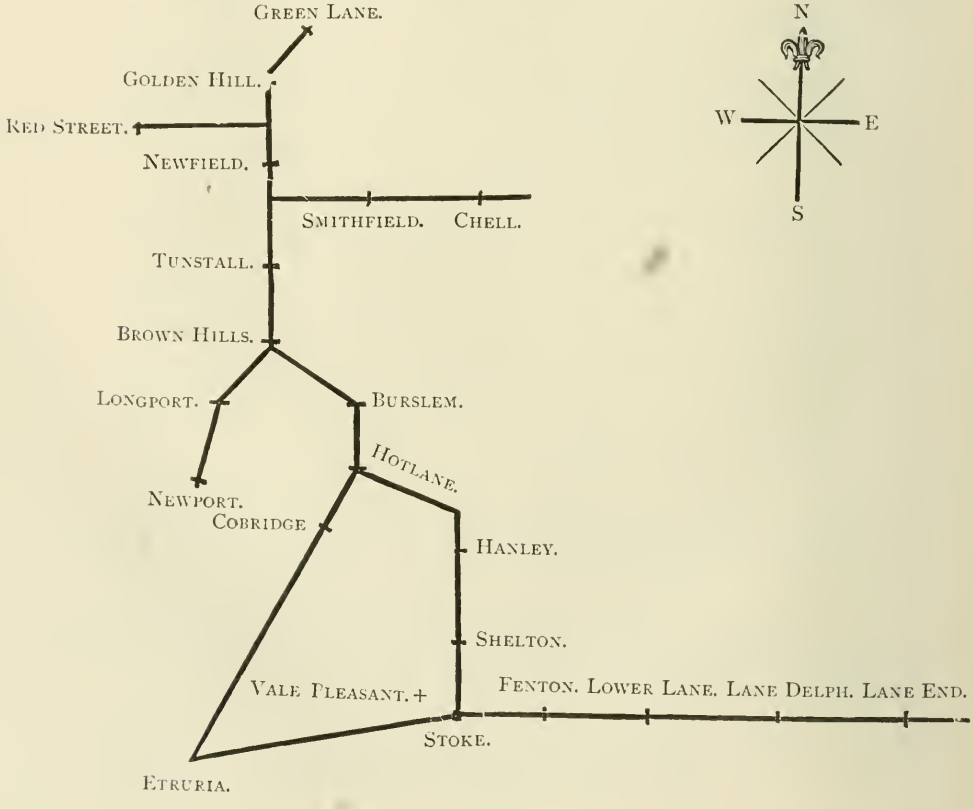
If ever I marry, that's flat, I'm sure it won't be John Dockery,
I should be a wretched woman in a shop full of crockery.
I should never like to wipe it, though I love to be neat and tidy,
And afraid of mad bulls on market-days every Monday and Friday.
I'm very much mistook if Mr. Lambert's will be a catch ;
The breaking the Chiny will be the breaking off of his own match.
Missis wouldn't have an Angel if he was careless about Chiny ;
She never forgives a chip, if it's ever so small and tiny.
Lawk ! I never saw a man in all my life in such a taking ;
I could find in my heart to pity him for all his mischief-making.
To see him stand a-hammering and stammering, like a zany ;
But what signifies apologies, if they won't mend old Chaney !
If he sent her up whole crates full, from Wedgwood's and Mr. Spode's,
He couldn't make amends for the crack'd mandarins and smashed toads.
Well ! every one has their tastes, but, for my part, my own self,
I'd rather have the figures on my poor dear grandmother's old shelf :
A nice pea-green poll-parrot, and two reapers with brown ears of corn,
And a shepherd with a crook after a lamb with two gilt horns,
And such a Jemmy Jessamy in top-boots and sky-blue vest,
And a frill and flowered waistcoat, with a fine bowpot at the breast.
God help her, poor old soul ! I shall come into 'em at her death,
Though she's a hearty woman for her years, except her shortness of breath.
Well ! you think the things will mend—if they won't, Lord mend us all !
My Lady will go in fits, and Mr. Lambert won't need to call :
I'll be bound in any money, if I had a guinea to give,
He won't sit down again on Chiny the longest day he has to live.
Poor soul ! I only hope it won't forbid his banns of marriage,
Or he'd better have sat behind on the spikes of my Lady's carriage.
But you'll join 'em all, of course, and stand poor Mr. Lambert's friend ;
I'll look in twice a day, just to see, like, how they mend.
To be sure it is a sight that might draw tears from dogs and cats ;
Here's this pretty little pagoda, now, has lost four of its cocked hats :
Be particular with the pagoda : and then there's this pretty bowl—
The Chinese prince is making love to nothing because of this hole ;
And here's another Chinese man, with a face just like a doll—
Do stick his pigtail on again, and just mend his parasol.
But I needn't tell you what to do ; only do it out of hand,
And charge whatever you like to charge—my Lady won't make a stand.
Well ! good morning, Mr. What-d'-ye-call ; for it's time our gossip ended :
And you know the proverb, the less as is said, the sooner the Chiny's mended.

The following lines are applied by Shaw to the Brothers Thomas and John Wedgwood, of the *Big House*, Burslem, who successfully aided in improving the potter's art, circa 1750 :—

Amazed, these Sons of Genius I descry,
Fix on the plastic mass their anxious eye ;

Urg'd by their native energy of mind,
To model forms aright they feel inclin'd ;
Intent on high designs, their fabrile souls,
To shapes unfashioned now direct their tools ;
With daring aims, irregularly great,
To raise their art from its degraded state.

The Staffordshire Potteries commence about a mile from the borders of Cheshire, at a small village called Green Lane, from whence to the other extremity of the pottery at Lane End is about ten miles ; a considerable part, by joining together, strikes the traveller as but one town, although under different names. They go in the following order from the north :—Green Lane, Golden Hill, Red Street, Newfield, Smithfield, Chell, Tunstall, Brown Hills, Longport, Burslem, Hotlane, Cobridge, Hanley, Shelton, Vale Pleasant, Etruria, Stoke, Fenton, Lower Lane, Lane Delph, and Lane End, in the order indicated in the following rough plan, arranged from a map of the year 1802 :—



The Potteries are divided into the following *Districts* or *Market Towns*:—

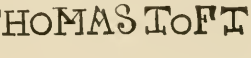
1. Tunstall, including Green Lane, Golden Hill, Red Street, Brown Hills, Newfield, Chell, &c.
2. Burslem, including Longport, Hotlane, Cobridge, &c.
3. Hanley and Shelton, including Etruria.
4. Stoke, including Penkhull, Fenton, and Lane Delph.
5. Lane End, now Longton.

Since 1802 the names of many of these places have been changed or merged into the more important villages, and their former names have become disused. Hanley and Shelton were by act of Parliament united into one market-town in 1812, and both are now called Hanley; Lane End is now called Longton; Lane Delph and Middle Fenton are now called Fenton.

The Staffordshire Potteries comprise the municipal boroughs of Hanley, Longton, and Stoke, and the non-corporate towns of Burslem, Tunstall, and Fenton. These six towns compose the parliamentary borough of Stoke-upon-Trent.

Staffordshire. Thomas Toft (about 1670 to 1680). Thomas Toft was a Staffordshire potter; he is spoken of by Shaw (*Chemistry of Pottery*) as having invented a new description of ware by the introduction of *aluminous shale* or *fire-brick clay*. There is a large earthenware dish in the Geological Museum, signed on the border as in the margin; it has in the centre a lion crowned, buff-coloured ground, the ornaments laid on in black and brown-coloured "slip." A dish in the Bateman Museum, Youlgrave, Derbyshire, has in the centre a half-length crowned portrait of Charles II. with a sceptre in each hand, and the letters C. R., with red and black trellis pattern on the border, and the name at length, as usual. Another of the same description of ware, with a mermaid in the centre, is in the South Kensington Museum; and one with a portrait signed by Thomas Toft is in Mr. John J. Bagshawe's Collection.

Staffordshire. Ralph Toft (1670 to 1680). His name at length, with the date 1677, is on a dish, buff-coloured ground with figures in relief of brown outlined with black; in the centre a soldier in buff jerkin and full bottomed wig, a sword in each hand; on one side a crowned head and bust (Charles II.) chequered ornaments, and name on the border. (*Keramic Gallery*, fig. 305.) In the Salford Museum is



another platter, with a lady and gentleman in the centre, having on the border the name at length, and date 1676. Mr. John J. Bagshawe, of Sheffield, has also a similar specimen, but without date, bearing a full-length figure of a queen holding a flower in each hand, and two medallions of busts of gentlemen with large wigs and crowns on their heads.

STAFFORDSHIRE. WILLIAM SANS (about 1670). His name occurs on earthenware dishes of similar character and ornamentation to that of Thomas and Ralph Toft; he is mentioned by Shaw (*Chemistry of Pottery*) as having used in the manufacture of his pottery *manganese* and *galena pulverised*. Up to 1680 the glazing employed seems to have been plumbiferous; the silica derived from the body of the ware in the firing, and the lead from the galena (sulphuret of lead), of the Derbyshire mines, dusted in a pulverised state upon the unbaked ware through a coarse cloth.

WILLIAM·SANS

STAFFORDSHIRE. WILLIAM TALOR (about 1670). A dish in the Bateman Museum has two full-length figures in the costume of the Stuarts, the gentleman holding his hat and feather, and the lady a nosegay; between them are the initials W. T., and on the rim, in precisely the same manner as the Toft dishes, the name "William Talor."

WILLIAM·TALOR

RALPH·TURNOR
1681

STAFFORDSHIRE? This name occurs round the upper part of a *tyg* or drinking bowl, with four handles, of brown mottled glaze on yellow ground; whether made in Staffordshire or at Wrotham in Kent it is impossible to say.

HANLEY. (About 1670.) A potter of the name of Joseph Glass resided here towards the end of the seventeenth century; his manufactory was in existence in 1710, and produced a cloudy kind of ware (mottled), and dishes painted with different coloured slip (*see* List of Potters in 1710, p. 593). There is in the collection of the Rev. T. Staniforth a large buff-coloured *tyg*, ornamented with brown slip designs and white dots; it has four handles, with as many crinkled projections between, very similar to Toft's earthenware. The name is painted round the body.

IOSEPH.GLASS.S.Y.H.G.X

BRADWELL. Established about 1690 by John Philip Elers, who accompanied his countryman, the Prince of Orange, to England, when he came to take possession of the English throne. Elers was descended from a noble family of Saxony. His grandfather, Admiral Elers, married a princess of the royal house of Baden; his father, Martin Elers, born in 1621, married the daughter of a rich Burgomaster of Amsterdam, and

ELERS.

was ambassador to several Courts of Europe. Martin Elers had a daughter, who married Sir W. Phipps, ancestor of the Marquis of Normanby, and two sons—David, who settled in London as a merchant, and John Philip, who settled in Staffordshire at the secluded villages of Bradwell and Dimsdale. John Philip Elers was a man of great abilities, a good chemist, and a clever mechanic; his knowledge of chemistry enabled him to discover the art of mixing the clay of the neighbourhood in greater perfection than had ever been attained in Staffordshire.

It is to the Elers Brothers England is indebted for the greatest improvement in the potter's art, by the introduction of the salt glaze, about the end of the seventeenth century. Some idea of the rude examples of pottery made previously may be formed from reading Dr. Plot's account of the butter-pots and the coarse ware of red, yellow, black, and mottled made from the clays found in the neighbourhood, the body of the ware being formed of the coarser clay, painted or mottled with slip of the finer coloured clays mixed with water; the common glaze was produced by lead ore finely powdered and sprinkled on the pieces before firing; the designs and ornaments were of a most barbarous character, and little or no improvement seems to have been made down to the year 1690. The coarse large dishes and tygs with two or four handles, ornamented with coloured slip, made by Thomas and Ralph Toft, William Sans, Ralph Turnor, William Talor, Joseph Glass, Ralph Simpson, and others, dating from 1670 to 1690, were then considered doubtless as masterpieces of the potter's art in Staffordshire. A great revolution in the art was effected by the introduction of a new sort of glaze, produced by throwing into the kiln when at its greatest heat a quantity of common salt, the fumes of which occasioned a superficial vitrification of the clay, and the tradition is that the inhabitants of Burslem flocked with astonishment to see the immense volumes of smoke which rose from the Dutchmen's ovens on casting in the salt, a circumstance which sufficiently shows the novelty of this practice in the Staffordshire potteries. This opened a new era, and the salt-glazed stoneware or Crouch ware entirely superseded the other kinds in a very short time. They also introduced the delicate patterns in relief made by metal moulds, afterwards brought to great perfection by Aaron Wood and others. From clays found at Chesterton and Bradwell, carefully levigated and passed through fine hair-sieves, and then artificially evaporated, they manufactured to a considerable extent an improved kind of red unglazed porcelain in imitation of the red china of Japan, and they succeeded wonderfully in the attempt, insomuch that some of their elegant teapots are said to have been sold as high as a guinea a piece; the genuine specimens which still remain show their perfection, as well with respect to the texture and quality of the ware itself, as to the form and workmanship. They were ornamented in relief with sharp and

well-designed flowers, &c., being formed in copper moulds, and frequently of pierced work. (*Keramic Gallery*, fig. 320.) By the addition of manganese to the clays they produced a fine black ware, a knowledge of which components was the origin of Wedgwood's black Egyptian or basaltes.

The sharply moulded ornaments on Elers' red Staffordshire ware was but a continuance of the moulded enscrollments of the stoneware of Germany. They took every precaution to prevent the secrets of their processes becoming known, but from the inquisitiveness of their neighbours, who clandestinely obtained a knowledge of their methods of mixing the clays (not having secured them by patent), they were driven from the locality. A story is told that the Elers, to keep the secret from the knowledge of other manufacturers, employed only ignorant people, or even idiots, to work for them; but one Astbury, counterfeiting idiotcy, was engaged, and after two years of dissimulation and deceit, possessed himself of the method and process, and left, to open an establishment at Shelton, where he turned the theft to his own advantage.

Dr. Martin Lister, in his *Journey to Paris*, in the year 1698, says: "As for the red ware of China, that has been, and is done in England, to a far greater perfection than in China. We have as good materials, viz., the soft hæmatites, and far better artists in pottery. But we are in this particular beholden to two Dutchmen, brothers, who wrought in Staffordshire (as I have been told), and were not long since at Hammersmith." From these quotations it would appear that his brother David was connected with him in the manufacture, and being a merchant in London, it is probable he acted as agent. While at Bradwell, John Philip Elers married Miss Banks, by whom he had several children; his son Paul was born in 1700, whose daughter, Maria Elers, married Richard Lovell Edgeworth, father of the authoress Maria Edgeworth.

There is a jasper cameo medallion of John Philip Elers, which was produced by Wedgwood; a specimen is in Sir J. D. Hooker's Collection. In a letter from Wedgwood to Bentley, July, 19, 1777, he thus refers to the improvements made by John Philip Elers in the manufacture of pottery:—

"It is only now about eighty years ago since Mr. Elers was amongst us, when there were as many pot-works in Burslem as there are now, and had been from time immemorial; and the reason for Mr. Elers fixing upon Staffordshire to try his experiments seems to be that the pottery was carried on there in a much larger way and in a more improved state than in any other part of Great Britain. The improvements made by Mr. Elers, in our manufactory were precisely these:—Glazing our common clays with salt, which produced *pot de grey* or stoneware, and this after they (the two Elers) had left the country was improved into white flint stoneware. . . . . I make no doubt but glazing with salt by casting it amongst the ware whilst it is red-hot came to us from Germany, but whether Mr. Elers was the person

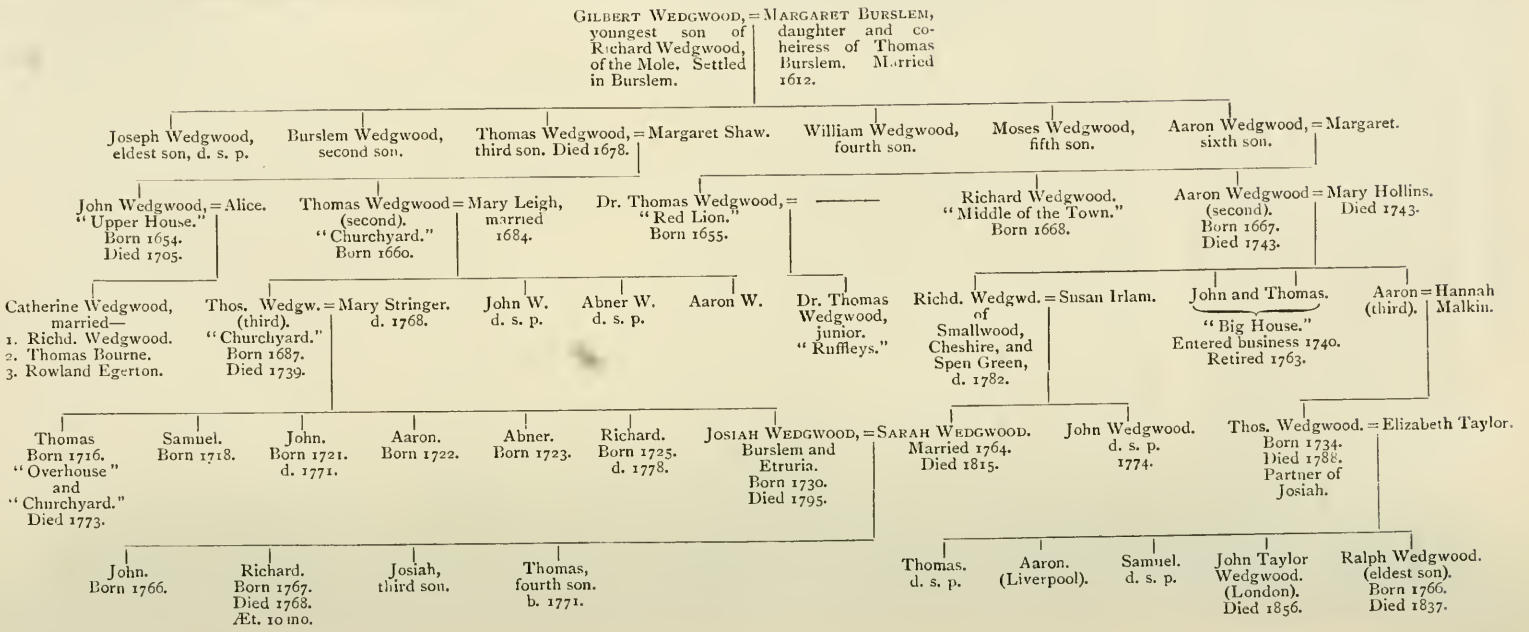
to whom we are indebted for this improvement I do not know. . . . . The next improvement introduced by Mr. Elers was the refining our common red clay by sifting and making it into tea and coffee ware, in imitation of the Chinese red porcelain, by casting it in plaster moulds and turning it on the outside upon lathes, and ornamenting it with the tea branch in relief, in imitation of the Chinese manner of ornamenting this ware. For these improvements, and very great ones they were for the time, we are indebted to the Messrs. Elers ; and I shall gladly contribute all in my power to honour their memories, and transmit to posterity the knowledge of the obligations we owe them, &c." (alluding to the publication of his bust in the jasper ware).

From the particulars given by Richard Lovell Edgeworth, who married the daughter of Paul Elers and grand-daughter of John Philip (Miss Meteyard's *Life of Wedgwood*, vol. ii. p. 436), we learn that John Philip Elers had been in distressed circumstances, and was taken notice of by Lady Barrington, a whimsical, good sort of lady, and by her set up in a glass and china shop in Dublin, and was very successful in business, which enabled him to send his son Paul to the Temple in London, where he made great proficiency in his studies, and became a first-rate counsel. Previous to his residence in Dublin, John Philip Elers was for some time with Sprimont at Chelsea ; so it is handed down.

Peter Elers, another branch of this family, came over to this country when George I. was called to the throne, and settled at Chelsea ; he was a Justice of the Peace for the county of Middlesex, and in 1715 married a daughter of Thomas Carew, Esq. ; he was buried in Westminster Abbey in March 1753.

THE WEDGWOODS.

GENEALOGICAL TABLE, showing the Descendants in the Male Line of the WEDGWOODS from GILBERT WEDGWOOD and MARGARET BURSLEM, married in 1612, and the relationship that existed between JOSIAH WEDGWOOD and his Wife and other members of his Family, many of whom settled as Potters in Burslem; omitting the Collateral Branches. (*Arranged from Llewellyn Jewitt's Table, given in his Notice of "Wedgwood and Etruria," in the "Art Journal" for October* 1864.)


GILBERT WEDGWOOD, youngest son of Richard Wedgwood, of the Mole. Settled in Burslem.
= MARGARET BURSLEM, daughter and co-heiress of Thomas Burslem. Married 1612.
Joseph Wedgwood, eldest son, d. s. p.
Burslem Wedgwood, second son.
Thomas Wedgwood, third son. Died 1678.
= Margaret Shaw.
William Wedgwood, fourth son.
Moses Wedgwood, fifth son.
Aaron Wedgwood, sixth son.
= Margaret.
John Wedgwood, "Upper House." Born 1654. Died 1705.
= Alice.
Thomas Wedgwood (second). "Churchyard." Born 1660.
= Mary Leigh, married 1684.
Dr. Thomas Wedgwood, "Red Lion." Born 1655.
=
Richard Wedgwood. "Middle of the Town." Born 1668.
Aaron Wedgwood (second). Born 1667. Died 1743.
= Mary Hollins. Died 1743.
Catherine Wedgwood, married— 1. Richd. Wedgwood. 2. Thomas Bourne. 3. Rowland Egerton.
Thos. Wedgw. (third). "Churchyard." Born 1687. Died 1739.
= Mary Stringer. d. 1768.
John W. d. s. p.
Abner W. d. s. p.
Aaron W.
Dr. Thomas Wedgwood, junior. "Ruffleys."
Richd. Wedgwd. of Smallwood, Cheshire, and Spen Green, d. 1782.
= Susan Irlam.
John and Thomas. "Big House." Entered business 1740. Retired 1763.
Aaron (third).
= Hannah Malkin.
Thomas Born 1716. "Overhouse" and "Churchyard." Died 1773.
Samuel. Born 1718.
John. Born 1721. d. 1771.
Aaron. Born 1722.
Abner. Born 1723.
Richard. Born 1725. d. 1778.
JOSIAH WEDGWOOD, Burslem and Etruria. Born 1730. Died 1795.
= SARAH WEDGWOOD. Married 1764. Died 1815.
John Wedgwood. d. s. p. 1774.
Thos. Wedgwood. Born 1734. Died 1788. Partner of Josiah.
= Elizabeth Taylor.
John. Born 1766.
Richard. Born 1767. Died 1768. Æt. 10 mo.
Josiah, third son.
Thomas, fourth son. b. 1771.
Thomas. d. s. p.
Aaron. (Liverpool).
Samuel. d. s. p.
John Taylor Wedgwood. (London). Died 1856.
Ralph Wedgwood. (eldest son). Born 1766. Died 1837.

BURSLEM. John Wedgwood, eldest son of Thomas Wedgwood and Margaret Shaw, born in 1654, had a pottery here, called the *Upper House Works*, but it was "not worked" when Josiah Wedgwood's list was made in 1710, as he died a few years before, viz., in 1705. He was the father of Catherine Wedgwood, who was thrice married,—1st to her cousin, Richard Wedgwood; 2nd, to Thomas Bourne; 3rd, to Rowland Egerton. In the Museum of Geology there is an interesting relic of this John Wedgwood; it is a green glazed, brown earthenware puzzle jug, with pierced neck, the hollow channel running up the handle and round the mouth, on which there are three spouts, inscribed "*John Wedgwood*, 1691."

BURSLEM. *The Churchyard Works*. It appears from the document drawn up by Josiah Wedgwood, that in 1710 his grandfather, Thomas, then occupied these works; they descended to his eldest son Thomas, father of Josiah, and eventually to Thomas, the elder brother of Josiah, in 1739, who also had the Overhouse Works. It was at the Churchyard Works that Josiah served his apprenticeship to his brother, which expired in 1749. Some years afterwards these works were taken by Josiah, who carried them on together with the Bell Works and the Ivy House; on his removal to Etruria they were occupied by his second cousin, Joseph, who made jasper and other fine bodies for and under the direction of Josiah. About 1780 the latter purchased and conveyed them to his brother John, who in 1795 sold the property to Mr. Thomas Green.

In 1811 these works were purchased by a manufacturer named Joynson or Johnson, who in turn sold them to Mr. Moseley. In the Geological Museum there is a large teapot in black Egyptian ware, with fluted body and raised classic figures, impressed mark "MOSELEY," which was probably made here. About the year 1857 the Churchyard Works were occupied by Messrs. Bridgwood & Clarke, who remodelled the buildings and erected others. Messrs. Bridgwood & Clarke have also extensive works at Tunstall, employing nearly 400 hands. The services bear the impressed mark of "Bridgwood & Clarke," or a printed mark of the royal arms, and the words "Porcelain opaque, B. & C. Burslem."

BURSLEM. *The Overhouse Works* belonged for more than two centuries to the Wedgwood family. In 1756 it passed by inheritance to Thomas, the elder brother of Josiah; at his death, in 1772, it passed to his son Thomas, who did not enjoy it long, for he died 1786, leaving it to his son Thomas. In a Survey of the County in 1786 (see p. 594), we find "Thomas Wedgwood, *Overhouse*, manufacturer of cream-coloured ware and china-glazed ware, painted with blue." He occupied it until his death in 1809, when the property was sold successively to Christopher Robinson, John Wood, and in 1819 to Mr. Edward Challinor. The following inscription is placed over the entrance to these works: "Edward Challinor commenced business here A.D. 1819, and

rebuilt the premises 1869." Messrs. Allman, Broughton, & Co., who mark their ware A. B. & Co., with or without "Wedgwood Place, Burslem," carried on business after Mr. Challinor's retirement.

Burslem. Dr. Thomas Wedgwood, of the *Red Lion Works*, at Burslem, so called from being next to an inn of that name, was son of the first Aaron Wedgwood: he was born in 1655, and manufactured the ordinary lead-glazed ware of the day.

Burslem. Dr. Thomas Wedgwood, jun., son of Dr. Thomas before named, carried on a pot-work at a place called Ruffley's, in Burslem; his name will be found in Wedgwood's list of potters in 1710. He married Catherine, daughter of the first Thomas Wedgwood, of the Churchyard Works. In addition to stoneware he made marbled, agate, cauliflower, and melon ware in great perfection; he also paid great attention to the construction of moulds and the art of modelling. His apprentice, Aaron Wood, acquired celebrity for his cutting of moulds for the stamped ware.

Burslem. Richard Wedgwood, son of the first Aaron Wedgwood, born in 1668; he was a potter in the "middle of the town," making stoneware, which from the list (p. 592) was one of the most important in 1710–15.

Burslem. Aaron Wedgwood (the second) of Brown Hills, established about 1688. He was son of Aaron, the sixth son of Gilbert Wedgwood and Mary Burslem; he was born in 1667, and married Mary Hollins: they both died in April 1743, and were buried on the same day.

In Shaw's *Chemistry of Pottery* we find mentioned among the improvements in the manufacture of earthenware, that "the Crouch ware was first made of common potter's clay and grit from Mow Cop, and afterwards the grit and can-marl by A. Wedgwood of Burslem, 1690." His manufactory is included in the list of potters at Burslem in 1710. This Crouch ware, made by Aaron Wedgwood, was a coarse sort of ware of brick clay and fine sand, covered with a salt glaze, which gradually superseded the lead glaze. The account given of this discovery is, that at Mr. Joseph Yates', at Stanley near Bagnall, the servant was preparing in an earthen vessel a salt ley for curing pork, and during her temporary absence the liquid boiled over and the sides of the earthen pipkin became red hot from intense heat, and when cold it had acquired an excellent glaze. The ovens employed for the purpose were large and lofty, and constructed with a scaffold round them, on which the fireman stood to cast in the salt through holes made in the upper part of the cylinder, the seggars having holes in their sides to allow the vapours of the salt to circulate freely and act upon the surfaces of all the vessels in the oven. In 1700 twenty-two ovens were employed in Burslem; they were usually fired on Thursday night, finishing about mid-day on Saturday, and from eight o'clock until twelve on that morning, at which time the salt was cast upon the ware, the dense white cloud arising

from the "firing up" so completely enveloped the town as to cause persons to run against each other in the streets.

William Littler and Aaron Wedgwood, who succeeded his father about 1743 at Burslem, made many experiments in the manufacture of porcelain, which are said to have been very successful both in the body and in the glaze. In Shaw's enumeration of the order in which various materials were introduced into Staffordshire, we find, "Aaron Wedgwood, *red lead*, and William Littler, *calcined bone earth*. A pint of red lead in powder to each bushel of salt formed a fine fluid glaze, and the calcined bones gave transparency to the ware, but their experiments occasioned heavy losses, and the manufacture was discontinued." (See Longton Hall, *post*.)

Burslem. Thomas and John Wedgwood, of the *Big House*, were sons of the second Aaron Wedgwood: Thomas born 1703; John born 1705. About the year 1740 it is said the two brothers left their father's employ and commenced the manufacture of white stoneware upon their own account; they subsequently built a new and commodious manufactory.

In 1750 they erected a large dwelling-house, adjoining their manufactory, which so far exceeded the other houses in point of size, that it was called the *Big House*. In 1769 these gentlemen retired from business with ample fortunes, and Josiah took possession of the premises. Josiah took his cousin Thomas Wedgwood into partnership about 1769, and the business was carried on in Thomas's name (for the manufacture of cream colour was the only one in which he was interested). In a Survey of the Potteries in 1786 we find "Thomas Wedgwood, *Big House*, manufacturer of cream-colour ware and china-glazed ware, painted with blue."

Burslem. *Hill Works*. Ralph Wedgwood (about 1790). He was the son of Thomas Wedgwood, partner of Josiah in the manufacture of Queen's ware, and was brought up with his father at Etruria; he was born in 1766. He was a man of great ability, and originator of many scientific inventions: he carried on business as a potter under the style of Wedgwood & Co., but was ruined through losses during the American War. In 1796 he took out three patents: the first was a "new discovered and invented method of making earthenware, whereby articles may be made at a less cost than hitherto, to the great advantage of the manufacturer thereof and of the public." This consists "in casing over inferior compositions with compositions commonly used for making cream-coloured ware, white ware, or china;" thick bats or laminæ of the inferior being covered on each side with thin bats of the superior clay, &c. The second was for making glass upon new principles, composed of alkaline salts or borax, in a state of solution, into which were cast pieces of china or earthenware pitchers, pieces of clay heated red hot;

to these were added calcareous earth, slaked in a solution of borax, silicious earths, &c. The third was a newly invented stove, "calculated principally for the use of manufacturers of earthenware and china," and "consisting in part of a potter's oven of any shape or size, with the fireplaces situated within, and adjoining to the interior diameter of the exterior walls, or under the bottom," instead of being placed, as was usual, outside. In 1796 he removed into Yorkshire, where, having entered into partnership with some other potters, he again commenced business at Ferry Bridge. In 1806 he established himself at Charing Cross, and patented his invention of the "Manifold Writer," and intently applied himself in perfecting his scheme of an electric telegraph, and tried to induce the Government to assist him, without success. In 1814 he applied to Lord Castlereagh, who told him that "the war being over, the old system was sufficient for the country." In more enlightened times Professor Wheatstone again brought forward the subject, and it became eminently successful. He died at Chelsea in 1837.

Burslem and Etruria. Josiah Wedgwood was born in August 1730, at Burslem; he was the youngest of thirteen children. His father, Thomas Wedgwood, died in 1739, when Josiah was only nine years old. His eldest brother, Thomas, succeeded his father in business as a potter, and Josiah was bound apprentice to him in November 1744, being then fourteen years old. The indenture binding him to his brother for five years is preserved in the Museum of the Hanley Mechanics' Institution, and is signed by himself, his mother, and his brother Thomas, attested by Samuel Astbury and Abner Wedgwood. During his apprenticeship he was seized with a violent attack of the smallpox, and was laid up for a considerable period; although he recovered, the disease left a humour which settled in his leg; this disorder continued with him until manhood, when, in consequence of a bruise on his leg, which aggravated his complaint and settled in his knee so as to endanger his life, he was advised to have his leg amputated, which he submitted to in the thirty-fourth year of his age. In 1748 he lost his mother. His apprenticeship expired in 1749, but he remained with his brother a few years longer, and then left home to manufacture knife handles, imitation agate, tortoiseshell small wares, &c., at Stoke, where, in 1752, he entered into partnership with John Harrison, of Stoke-upon-Trent, in a pot-work belonging to Thomas Alders, but in two years they separated. In 1754 Josiah Wedgwood went into partnership with Thomas Whieldon, of Fenton Low, one of the most eminent potters of his day, and they remained together at this place for five years; their principal manufactures were tortoiseshell plates and dishes, cauliflower jugs, teapots with crab-stock handles, imitation agate knife handles, snuff-boxes, &c. While here, Wedgwood succeeded in producing that fine green glaze which covered dessert plates and dishes in imitation of leaves and fruit.

The partnership expired in 1759, and Josiah Wedgwood immediately returned to his native town of Burslem, and at twenty-nine years of age commenced business entirely on his own account at the Churchyard Works, where he was born and apprenticed; he also shortly after took other premises in the middle of the town, called "The Ivy House Works." Here he set himself earnestly to work, improving the manufacture of pottery, and soon became so successful that he was compelled to enlarge his establishment: his principal products were ornamental flower vases, green glazed dessert services, &c.

In 1759 he entered into an arrangement with his second cousin, Thomas Wedgwood, to take him as journeyman on the following terms :—

"Memorandum of Agreement between Josiah Wedgwood, of the parish of Stoke, in the county of Stafford, potter, and Thomas Wedgwood, journeyman, now living at the city of Worcester, potter. The said Thomas Wedgwood engageth to serve the said Josiah Wedgwood as a journeyman from the 1st of May 1759 to the 11th November 1765, and is to receive of the said Josiah Wedgwood twenty-two pounds of lawful money for every year's service.

(Signed) JOSIAH WEDGWOOD, THOMAS WEDGWOOD."

He was an excellent potter, having gained his experience in the porcelain works at Worcester at a time when great attention was paid to the execution and finish of the ware. He has the reputation of being the inventor of the electric telegraph, so ably carried out by his son Ralph.

In 1762 Josiah Wedgwood produced his fine cream-coloured ware, which gained him great reputation, and it remained a staple article to the time of his death; after it had been patronised by royalty the name was changed to *Queen's ware*. This ware is composed of the whitest clays from Devonshire and Dorsetshire mixed with a due proportion of ground flint; the pieces are fired twice, and the glaze applied after the first firing, in the same manner as on porcelain. The glaze is a vitreous composition of flint and other white earthy bodies, with an addition of white lead for the flux, analogous to common flint glass; so that when prepared in perfection the ware may be considered as coated over with real flint glass. This compound being mixed with water to the consistence of cream, the pieces, after the first firing in a biscuit state, are separately dipped into it; being somewhat bibulous, they absorb the water, and the glaze which was mixed with it remains adherent uniformly all over their surface, so as to become by the second firing a coat of perfect glass. The ware was at first made quite devoid of colour, and Wedgwood had at that time no enamelling or painting executed on the premises. Messrs. Sadler & Green, of Liverpool, having invented a method of transferring prints to the surface of the ware *upon the glaze*, Mr. Wedgwood employed a waggon once a fortnight to take down a load of cream-colour to be decorated in this improved manner by Messrs.

Sadler & Green, and return with the load previously taken for that purpose. (*Keramic Gallery*, fig. 309.)

The tea-ware required to be painted was sent to Mrs. Astbury of Hot-Lane.

The ware in imitation of granite, porphyry, and other marbles was made into most elegant forms, the handles, festoons, &c., being gilt to imitate metal mountings. The finest of these were produced by Wedgwood and Bentley. (*Keramic Gallery*, fig. 313.)

About 1764 he rented the premises of John and Thomas Wedgwood called the *Big House*. In 1764, being then in his thirty-fourth year, he married, at Astbury Church, his cousin, Sarah Wedgwood, by whom he had four sons and four daughters. In 1765 he made a tea service for Queen Charlotte; it was gold outside, with raised green flowers.

The manufacture of Queen's ware having increased enormously, he took into partnership his cousin, Thomas Wedgwood, who had, from 1759 to 1765, been articled to him, and subsequently had the superintendence of that particular branch; this was about 1789: he was a man of high scientific attainments, son of the third Aaron Wedgwood of Burslem, potter, and was born in 1734. The business of cream-colour ware was carried on in his name at the Big House. (See Survey of 1786, p. 594.)

Wedgwood also produced about this date a sort of *red china engined*, formed of the same fine ochreous clay used by the Elers nearly a century before; it required no glaze, except what it received from friction on the wheel and lathe; its chief beauty was derived from the form and the manifold effects of the turner's lathe; it was made into tea and coffee pots and services. This manufacture was not confined to Wedgwood; Henry Palmer of Hanley and Baddeley of Shelton made a vast amount of it. In 1766 he produced his celebrated *basaltes* or black Egyptian ware. (*Keramic Gallery*, fig. 308.)

His brother, John Wedgwood (nine years his senior), who resided at the sign of the Artichoke, in Cateaton Street, greatly assisted him in his export and retail business until his death in 1767, which happened by his slipping into the river, where he was found the next morning, whether accidentally drowned or not was never known.

In 1768 Josiah took Thomas Bentley into partnership to assist him in the *ornamental* branches of his extensive manufactures; Thomas Wedgwood being a partner in the Queen's ware or *useful* branches, This gentleman had been the agent of Josiah Wedgwood for some years at Liverpool, of the firm of Bentley & Boardman; he was born at Scrapton, in Derbyshire, on January 1, 1730.

"Josiah Wedgwood, in the county of Stafford, potter to Her Majesty the Queen," took out a patent for encaustic painting, which is here given:—

"A.D. 1769, November 16.

"WEDGWOOD, JOSIAH.—'The purpose of ornamenting earthen and porcelain ware with an encaustic gold bronze, together with a peculiar species of encaustic painting in various colours, in imitation of the ancient Etruscan and Roman earthenware.' In carrying out this invention, the patentee first prepares 'ten ingredients,' among which is bronze powder; some of these are one chemical substance, whilst others are composed mostly of several chemical substances in certain proportions, and generally calcined together. The substances used are *ayoree*, a white earth in North America, gold, aqua-regia, copper, oxide of antimony, tin ashes (oxide of tin), white and red lead, smalts, borax, nitre, copperas, flint, manganese and zaffer. By mixing these 'ingredients,' with the exception of the bronze powder, in different proportions, he obtains several colours, which he names as follows:—Red, orange, dry black, white, green, blue, yellow, and he produces another colour, which he names shining black, by mixing some of these ingredients and one of the colours, namely, the green," &c.

ETRURIA. In 1769 the new manufactory at Etruria was opened, and on the 13th of June Wedgwood's first productions were thrown; having, as we have seen, taken out his patent for the encaustic painting on Etruscan vases (the only invention he ever secured by patent). To commemorate the opening of the works, he inscribed on some of these elegant vases the following appropriate record:—

"June XIII, MDCCLXIX. One of the first day's productions at Etruria, in Staffordshire, by Wedgwood and Bentley.

"Artes Etruriæ renascentur."

Three of these vases are still preserved by Mr. Francis Wedgwood of Barlaston; they are of *basaltes*, ornamented with encaustic paintings of classical subjects, 10½ inches high. A remarkable circumstance connected with these vases is recorded in the *History of the Borough of Stoke*, that Wedgwood himself threw the first specimens of the black Etruscan vases while Bentley turned the lathe. The colours employed in his encaustic paintings were principally derived from oxides of iron. Dr. Bancroft, in his *Philosophy of Permanent Colours*, says, "I remember having been told by Mr. Wedgwood that nearly all the fine diversified colours applied to his pottery were produced only by oxides of this single metal." Mr. Bentley resided in London, and a branch establishment was opened at Chelsea about 1770, for finishing and painting the best pieces; both these were under his immediate superintendence. There are two very elegant and probably unique Wedgwood ware tablets, each 11 inches by 7¼ inches, finely painted in enamel colours, by one of his best artists, on slate-coloured ground, with oval medallions of Diana and Melpomene *en grisaille* on black and ornamental borders on red, in Mr. John J. Bagshawe's Collection.

In 1773 another improvement was made, which was called "a fine

white terra-cotta, of great beauty and delicacy, proper for cameos, portraits, and bas-reliefs;" this was the forerunner of the jasper ware, which became, by constant attention and improvement, the most beautiful of all Wedgwood's productions. About the year 1776 the solid jasper ware was invented, which, however, attained its greatest perfection ten years later, consequently it may be observed that the pieces signed "Wedgwood and Bentley" have not that delicate colour and semi-transparency which after Bentley's death they had acquired. In the manufacture of this beautiful jasper ware Wedgwood largely employed sulphate of barytes, and for a long time derived great profit, none of the workmen having any idea of the nature of the material upon which they were operating, until a letter containing a bill of parcels of a quantity of the article fell unfortunately into the hands of a dishonest servant, who told the secret and deprived the inventor for ever of that particular source of emolument; for when the same article was made by those who employed inferior workmen, to whom they did not pay one-fourth of the salary given by Wedgwood, the price of jasper ware became so reduced that he was unable to employ those exquisite modellers whom he had formerly engaged to superintend that branch of the manufacture (*Parkes*). The blue jasper was produced by adding to the mixture of clays *oxide of cobalt* in proportions varying from one-third of a part to one part in every hundred, according to the depth of tint required; the green jasper was obtained by the admixture of *protoxide of chrome*. The white figures and cameos of the early Wedgwood are made of a kind of soft porcelain, called *white body* of jasper, the composition of which is said to be as follows: 10 of native sulphate of barytes, 10 of blue clay, 5 of burnt bones, and 2 of flint. (*Keramic Gallery*, figs. 307, 310, 312.)

The Empress Catherine II. of Russia, a great patroness of the keramic art, had a remarkable service of Wedgwood ware made for her Grenouillière Palace near St. Petersburg. This splendid service was commenced in April 1773, and had upwards of 1200 views of the seats of noblemen and gentlemen in England, and a green frog was painted underneath each piece. The form chosen was the royal pattern, and was made of the ordinary cream-colour ware with a delicate saffron tint; the views were in purple *camaieu*, bordered with a gadroon pattern in Indian-ink, and round the edge a running wreath of mauve flowers and green leaves. The two services, for dinner and dessert, consisting of 952 pieces, and 1244 enamel views, which cost on an average 21s. each, the borders and frogs to each about 15s. more: making the entire cost, with £51, 8s. 4d. for the cream-ware itself, a total of £2359, 2s. 1d., without calculating many extras; the price ultimately paid by the Empress was stated to be £3000. In June 1774 the service was sufficiently completed to exhibit it at the New Rooms in Portland House, No. 12 Greek Street, Soho, where it remained on show for nearly two months. The

Empress showed it to Lord Malmesbury when he visited the Grenouillière in 1779.

A cup and saucer of the same pattern, *without the frog*, is preserved in the museum of Mr. Joseph Mayer of Liverpool, and is figured in Meteyard's *Life and Works of Wedgwood*, vol. ii. p. 296.

Although Josiah Wedgwood never turned his attention to the manufacture of porcelain in imitation of the Oriental in a commercial point of view, he made many experiments. Byerley made china in 1808. We read in the *Gentleman's Magazine*, vol. xlvi. p. 350, that in the year 1776 "Mr. J. Bradley Blake, a resident of Canton, brought to England and presented to Mr. Samuel More, secretary to the Society of Arts, specimens of the earths, clay, stone, sand, and other materials used by the Chinese in making the true Nankin porcelain, which he placed in the hands of Mr. Josiah Wedgwood, the most celebrated potter of this country. This ingenious artist from the materials produced some pieces of excellent porcelain, and declared them to be so complete a set of specimens, and yet so simple, as beyond a doubt to be the true porcelain materials, desiring nothing more than a larger quantity to distribute among the different counties of England, in order that they might search for the like materials, and wishing further information of the nature of the land where they were found, and what mines or minerals accompanied them, plans and sections of the kilns, &c. Mr. Blake's death, which happened shortly after his arrival, prevented any further investigations at that time."

In 1780, on the 26th November, Thomas Bentley, the friend and partner of Josiah Wedgwood, died at his residence at Turnham Green; and on the 3rd December 1781 the stock of Wedgwood & Bentley, their joint property (which did not include the Queen's ware), was sold by auction by Messrs. Christie & Ansell, the sale occupying two days. The several divisions are as follows:—Bouquetières and myrtle pans; écritoires, ink-pots, &c.; teapots, &c.; ornamental vases in imitation of crystalline stones and in basalts; painted Etruscan vases; bas-reliefs in jasper for chimney-pieces; busts in basalts; statues, figures, candelabra, &c., for chimney ornaments; seals in basaltes, lamps, &c.; medallions in basaltes; encaustic paintings.

The encaustic paintings, in sets of five, brought from £2 to £15; bas-reliefs in sets, consisting of the tablet, frieze, and blocks, from £3 to £10; black seals averaged 8s. per dozen; busts 30s. to 70s.; vases in imitation of marbles, the set of five, 40s. to 60s.; one large vase with bas-reliefs, 5 feet high, bought by Nixon, £20, 9s.; large cameo medallions, 15s. to 30s. each; teapots, 42s. per dozen.

The principal buyers were Flaxman, who was a large purchaser, as also was Nixon, Sir Harbord Harbord, the Duke of Devonshire, Sir Thomas Rumbold, Sir T. Gascoyne, Sir Joseph Banks, Sir H. Englefield, Counsellor Dagge, Mrs. Byng, Mr. Spode, Mrs. Moody, &c.

The modelling bills for the years 1770, 1771, and 1772, are missing, and even those of 1773, 1774, and 1775, which we here quote, are undoubtedly but a small part of the whole, but they permit us to individualise many well-known and interesting objects. (*Mayer MSS.*, *Meteyard's Life of Wedgwood*, vol. ii. p. 324 to 326.)

1773. Hoskins and Grant for plaster casts prepared to mould from. Busts of Zeno, Pindar, Faustina, Germanicus, Antoninus Pius, Seneca, Augustus, Cato, Marcus Aurelius, Homer, Antinous, Solon, Plato, at 21s. each. Inigo Jones, Palladio, Epicurus, Marcus Brutus, and Junius Brutus, 25s. each; Venus de Medicis, 15s.; Minerva, 12s.; Agrippina, 12s.; large Marcus Aurelius, £1, 11s 6d.; four ovals of the Elements, £1, 16s.; Tablet of Cupid and Psyche, 7s.; Sphinx and Lyre, 6s.

1775. Hoskins and Grant. Two busts of the Madonna, in pairs; Swift and Milton; Virgil and Horace; Galen and Hippocrates; Sappho and Vestal; Spenser and Chaucer; Addison and Pope; Locke and Newton; Dryden and Dr. Johnson; Demosthenes and Democritus; Ben Jonson and Sir W. Raleigh; Prior and Congreve; Beaumont and Fletcher; Seneca and Cicero; Marc Antony and Cleopatra; Julia; all these at 10s. 6d. and 12s. 6d. each. Larger busts of Bacon and Boyle, 50s. the pair; Harvey and Newton, 50s.; Socrates, 15s.; Venus and Adonis, 15s. the pair.

1779. Large bust of Bacchus, 42s.; ditto Ariadne, 31s. 6d.; Vase, 31s. 6d.; large antique bust of Mercury, 21s.; ditto Alexander, 42s.; two busts of Shakespeare and Garrick, 36s.; six bas-relief figures, 63s.; two figures, Zingara and Chrispagnia, 42s.; cast of an oval Psyche and Cupid, 52s. 6d.; cast of the Aurora and a small tablet, 21s.; sitting figure of Venus, 42s.; mould of Sterne, 42s.; sitting figure of Mercury, 42s.; bust of Julius Cæsar, 14s.*

Webber, a modeller of uncommon ability, was strongly recommended to Wedgwood by Sir W. Chambers and Sir J. Reynolds, and shortly after the death of Mr. Bentley he took the management of the ornamental department, about 1782. In June 1786, when Wedgwood acquired the loan of the Portland vase, Webber was engaged in modelling a copy of it, which he seems to have completed in 1787, and in the autumn of the same year visited Italy with Wedgwood's eldest son. While there he engaged a first-rate artist named Angelo Dalmazzoni, and several other artists to work under him in copying the fine works of art in that country. Webber himself assisted in making copies at the Museum Capitolinum, and took sketches of everything of interest that came in his way. The bas-reliefs which we can safely attribute to him are a Triumph of Mars, a boy leaning on his quiver with doves, a cupid drawing his dart,

* "All these busts," Wedgwood says in a letter to Bentley, August 1774, "are much better finished than the plaster casts or busts we take them from. Hackwood bestows a week upon each head in restoring it to what we suppose it was when it came out of the hands of the statuary. Pray do not let our labour be unobserved when they are under your care. It is a fortnight's work to prepare and mould one of these heads."

Hebe (the companion), Apollo and Daphne, Cupid, a sacrifice to Hymen, a sacrifice to Concordia, medallion of Hope addressing Peace, Labour, and Plenty; he also modelled vases, cups, chimney-pieces, &c.

Flaxman was engaged by Wedgwood & Bentley as early as 1775, and he continued furnishing them with drawings and models up to the time of his departure for Rome in 1787. After Bentley's death in 1780 his fame as a sculptor procured him other more important and lucrative work, but still, as time permitted, he worked for Wedgwood, as the cheques and receipts in the Mayer MSS. testify. Many of the bills are also preserved, and we quote them to show what subjects he executed, and the prices he received for some of them. (See *Miss Meteyard's Life of Wedgwood.*)

The first bill is dated 1775, at which time he worked for his father: A pair of vases, one with a Satyr, the other with a Triton handle, 3 guineas; Bas-reliefs of the Muses and Apollo; Hercules and the Lion; Hercules and the Boar; Hercules and Cerberus; Bacchus and Ariadne; Jupiter; Juno; Minerva; Justice and Hope: for each of these he received 10s. 6d. Tablet of the Four Seasons, £2, 2s. Subsequently he produced a tablet of Silenus; two Fauns; the figure of Day; a set of models of the English Poets, for which he received 10s. 6d. each, were executed in 1777. A Sacrifice to Pan; the Dancing Hours; Greek Heads; the Marriage of Cupid and Psyche; the Apotheosis of Homer; the Apotheosis of Virgil; Boys and Goat; Triumph of Ariadne; Homer and Hesiod; an Offering to Flora, and a Bacchanalian Sacrifice.*

In 1781 we find a bill for a shell Venus, 25s.; a Bacchante, 25s.; moulding a Turin, 18s.; Cast of a fragment by Phidias, 10s. 6d.

In 1783, a figure of a Fool for Chess, 25s.; a Bas-relief of Boys in wax, £11, 0s. 6d.; three Drawings for the Manufacturer's Arms, 20s.; three days employed in drawing Bas-reliefs, &c., £3, 3s.; Bas-relief of Octavia and Volumnia entreating Coriolanus, £9, 9s.; Drawing of Chessmen, £6, 6s.; Drawing of a Chimney-piece, 10s. 6d.; Model of Peace preventing Mars from bursting the door of Janus' Temple, 15 guineas; a model of Mercury uniting the hands of England and France, 13 guineas; Bas-relief of Hercules in the Hesperian Garden, £23; small Bas-reliefs for Tea-pots, Mug, &c.; Children playing at Marbles; Blindman's Buff; Cupids at play; Triumph of Cupid; Cupid sacrificing to Hymen; Triumphal Procession of Cupids; Bust of Mercury; the Muses watering Pegasus on Mount Helicon.

The following portraits are by Flaxman :—

Mr. Banks, 42s.; Dr. Solander, Lord Chatham, Rousseau, and Sterne, 16s.; a bust of Dr. Fothergill, 24s.; a bust of Mrs. Siddons, 31s. 6d.; portrait of Dr. Herschel, 42s.; Model in wax of Captain Cook, 42s.; Dr. Johnson, 42s.; C.

* The latter, with others, seem to have been adapted to chimney-piece tablets, and one of the largest known is 23 inches by 9½ inches. Engraved in Miss Meteyard's *Life of Wedgwood*, vol. ii. p. 368, from the Collection of Mr. John J. Bagshawe of Sheffield.

Jenkinson, Esq., 42s.; Governor Hastings, 63s.; King of Sweden, 42s.; Mr. and Mrs. Meermans, 5 guineas; Sir Joshua Reynolds, Josiah Wedgwood, Mrs. Wedgwood, and Sir W. Hamilton.

When Flaxman went to Italy in 1787, he arranged to execute occasionally, when his other engagements permitted, some models for Wedgwood, but principally to suggest, overlook, and give finishing touches to the works of such artists as were employed expressly in copying from the antique, under the direction of Angelo Dalmazzoni. John de Vaere was a friend of Flaxman's, and was sent to Rome by Wedgwood at a salary; he returned to England prior to Wedgwood's death, and succeeded Webber at the ornamental works, Etruria. Some of his works were Proserpine; copy of the Borghese vase; Discovery of Achilles; Judgment of Paris, &c., &c.

Italian Artists. (From letters and accounts of Dalmazzoni, *Mayer MSS.*) Pacetti's works were very numerous:—Figures reclining over the Muses; Figures from Homer; Copies from Herculaneum; Copies from Bas-reliefs in the Museo Capitolino; Priam kneeling before Achilles begging the body of his son Hector; the fable of Prometheus; Luna, Diana, and Hecate; Æsculapius and Hygeia; a Faun with three Spartan Bacchantes; Endymion sleeping on the Rock Latmos; Marcus Aurelius and Commodus; Apotheosis of Faustina; a series of the Life of Achilles, &c.; the Sacrifice of Iphigenia, &c.

Angelini's works were—Apollo with the Muse Erato; Pluto and Proserpine; the fable of Meleager; Apotheosis of a young Prince; two Fauns, two Bacchantes; Silenus; the Elysian Fields, &c.

Fratoddi and Mangiarotti were cameo engravers; they copied on shells some of the finest antique gems.

Manzolini and Cades were also artists employed by Dalmazzoni for Wedgwood at Rome.

The greater part of the models were procured from Italy, and the large majority of tablets and medallions assigned to Flaxman were in reality the work of other artists. The models which came from Rome were executed in red wax on fine slates, of which casts were also sent by a separate conveyance, in case of loss or damage during the transit. About fifteen years since, a number of these original tablets were offered for sale to the author by a member of the family; they were at that time packed in separate wooden cases with the name of the artist upon each case, being all Italian. Having first offered these most interesting objects to our National Museum, they were declined, and they are at present in the possession of Sir D. C. Marjoribanks, who thoroughly appreciates such works of art; they are now handsomely framed, but it is to be hoped the artists' names are duly preserved.

Dr. Shaw says that Flaxman employed Mr. Jn°. Lucock, and that he in November 1836 showed him and a friend his account for work done

for Flaxman for Wedgwood. In 1802 John Lucock, engraver, was living at Stoke.

In the year 1785 Wedgwood introduced a "jasper dip," in which the white clay vessels were dipped and received a coating of jasper, instead of being, as hitherto, of that body throughout. This description of jasper ware was almost universally adopted after 1785 down to 1858, when the solid jasper was revived; its adoption rendered an increase of price necessary, as we see by the following extract from his *Correspondence:* "The new jasper, white within, will be the only sort made in future; but as the workmanship is nearly double, the price must be raised; I think it must be about 20 per cent."—*Nov.* 21, 1785. Wedgwood also invented an iridescent glaze like mother-of-pearl, of which he usually made dessert services, the pieces being in form of shells of great variety, the nautilus, &c.

In April 1787, the Portland Museum, the property of Margaret Cavendish, Duchess Dowager of Portland, was sold by auction by Messrs. Skinner & Co., at her house in Privy Gardens, Whitehall, by order of the acting executrix, and continued for thirty-seven days; the collection was extremely rich in natural history, conchology, mineralogy, &c.; this portion occupied thirty days, articles of vertu, seven; the sale concluded with the celebrated Barberini vase, which was purchased of the Barberini family by Sir William Hamilton, who sold it to the Duchess of Portland. It is thus described in the catalogue, lot 4155: "The most celebrated antique vase, or sepulchral urn, from the Barberini Cabinet of Rome; it is the identical urn which contained the ashes of the Roman Emperor Alexander Severus, and his mother Mammæa, which was deposited in the earth about the year 235 after Christ, and was dug up by order of Pope Barberini, named Urban VIII., between the years 1623 and 1644. The materials of which it is composed emulate an onyx, the ground is of a rich transparent amethystine colour, and the snowy figures which adorn it are in bas-relief, of workmanship above all encomium, and such as cannot but excite in us the highest idea of the arts of the ancients. Its dimensions are $9\frac{3}{4}$ inches high and $21\frac{3}{4}$ inches in circumference," &c.

This gem of ancient art was composed of glass of two strata, dark blue and opaque white, the surface being cut from the solid in the same manner as an antique onyx cameo, and Wedgwood, in his enthusiasm for his art, desired to become the possessor, for the purpose of reproducing it in his jasper ware. He hastened to the sale, resolved upon its purchase, but was doomed to disappointment, for the Duchess of Portland as eagerly opposed him until the biddings reached to 1000 guineas, when her Grace, upon being informed of the motive of Wedgwood's opposition, the loan of the vase was offered on condition of his withdrawing from the contest, to which arrangement he acceded.

Wedgwood immediately set to work to produce a copy of this gem, and devoted all his energies to do justice to the task, at great labour and expense, employing only the most skilled workmen. The body used for his copy was jasper, apparently black, but with the slightest possible tinge of blue; it was, in Wedgwood's own words, "a mixture of blue and black, and then dipped in black;" the figures being modelled and cut to the utmost degree of sharpness and finish by the gem engraver. Eventually he produced fifty copies, which were sold to subscribers at fifty guineas each, but his expenditure considerably exceeded that amount. Mr. Parkes, in his *Chemical Essays*, says that he paid Mr. Webber alone 500 guineas for making the model, not being allowed to mould it lest it should sustain any injury. From a note in Wedgwood's catalogue of 1788, it appears that the subscription copies were not entirely completed then, and it was not till 1790 that they were actually issued. The original moulds are still in existence, and have frequently been used by his successors, both in black and deep blue, but from their finish are easily distinguishable from the "fifty." It is asserted by some that Wedgwood did not complete more than half that number, and only those with pencilled figures at the bottom of the vases are originals. (*Keramic Gallery*, fig. 306.)

Copies of this vase (first issue) are in the British Museum, South Kensington Museum, Geological Museum, Dresden Museum, Museum at Rome, and in the following Collections—S. Addington, Esq., Mrs. H. T. Hope, the late Apsley Pellat, Esq., Mrs. Preston, Sir D. C. Marjoribanks, Joseph Mayer, Esq., of Liverpool, F. Wedgwood, Esq., Isaac Falcke, Esq., J. A. Tulk, Esq., J. Jones, Esq., the late P. B. Purnell, Esq., Earl of Macclesfield, Meynell Ingram, Esq., Mr. H. Durlacher; and many others are extant. Miss Meteyard says a mould of the vase had been previously made by Pichler, the gem engraver, whilst it was in the possession of the Barberini family, and from this, on its first arrival in England, a certain number of copies were taken in plaster of Paris by Tassie, who afterwards destroyed the mould. These are now of extreme rarity; one is said to be in the possession of Dr. Kendrick of Warrington.

The principal inventions of Wedgwood, which were at this time in the greatest state of perfection, were:—

1. The cream-coloured table ware, afterwards called Queen's ware.
2. Terra-cotta, made to represent porphyry, granite, &c.
3. Basaltes or black Egyptian ware, imitation bronzes, &c.
4. White porcelain biscuit.
5. Bamboo, a cream-coloured porcelain biscuit.
6. Jasper, a porcelain that would receive throughout its whole substance, from the mixture of metallic oxides, the same colours as they would communicate to glass or enamels in fusion, very applicable to the production of cameos, portraits, &c., that require to be shown in bas-relief, since

the ground can be made of any colour, while the raised parts are pure white.

7. A porcelain biscuit, exceedingly hard, resisting the strongest acids or corrosive substances, very useful in laboratories and for mortars.

In Wedgwood's catalogue of antique ornaments, &c., published in 1788 in French and English, he gives the following notification of his productions, which gives an idea of the great variety of models of all kinds employed at his vast manufactory at Etruria, the importance of which has not been surpassed either at Sèvres or Dresden. Independent of numerous models of lamps, candelabra, cabarets, flower vases, Etruscan vases, plaques, &c., there were about 2300 models of statuettes, gems, &c. The impressions of antique gems were copied from the originals, lent to him for the purpose. He divides the different species of his fabrication into six, the varieties, before noted, and the forms into classes, in the following order :—

Class I.—*Cameos and Intaglios.*—Egyptian Mythology, 13 ; Greek and Roman Mythology, 220 ; Sacrifices, 11 ; Portraits of Philosophers, Poets, and Orators, 46 ; Macedon, 25 ; Fabulous Subjects of Greece, 22 ; Trojan War, 25 ; Roman History, 180 ; Masks and Chimeræ, 13 ; Portraits of Illustrious Men. 81 ; Intaglios, 392.

Class II.—*Bas-reliefs, Cameo Medallions, and Tablets*, chiefly of Classica Subjects, 275, varying from 3 in. diameter to 18.

Class III.—*Kings and Illustrious Persons of Asia, Egypt, and Greece*, 108.

Class IV.—*Roman History Medals*, after Dassier, 60.

Class V.—*Busts of Illustrious Romans*, sizes 2 in. by $1\frac{3}{4}$, 3 by $2\frac{1}{2}$, and 4 by 3 in.

Class VI.—*The Twelve Cæsars and their Empresses*, four sizes, 24.

Class VII.—*Emperors from Nerva to Constantine the Great*, 64 portraits.

Class VIII.—*Busts of the Popes*, from Dassier's medals, 253 pieces.

Class IX.—*The Kings of England*, 36, *and Kings of France*, 67 ; of various sizes.

Class X.—*Heads of Illustrious Englishmen*—Poets, Painters, Philosophers, Artists, Divines, Princes, and Statesmen, 228.

Class XI.—*Busts, Statuettes, and Animals*, in black basalt, in imitation of bronze, 130.

Class XII.—*Lamps and Candelabra*, after antique models of various kinds and patterns.

Class XIII.—*Cabarets, or Tea and Coffee Services*, in bamboo, basalt, and jasper of two colours, enriched with ornaments.

Class XIV.—*Flower Pots.*

Class XV.—*Ornamental Vases* of antique form of every variety, polished, not glazed, imitating porphyry, agate, jasper, and other variegated stones of the vitrescent or crystalline kind, with handles, bas-reliefs, &c.

Class XVI.—*Antique Vases of black basalt*, highly finished, with bas-relief ornaments.

Class XVII.—*Painted Etruscan Vases, Pateræ, &c.*, exactly copied from the

antique, chiefly from the Collection of Sir William Hamilton, painted in encaustic colours, without glaze, invented by Wedgwood, and for which he took out a patent.

CLASS XVIII.—*Vases, Tripods, and other ornaments in jasper*, with coloured grounds and ornaments in relief in white, called by Wedgwood his *later productions.*

CLASS XIX.—*Vessels for Chemical purposes, Mortars, Inkstands, &c.*

CLASS XX.—*Thermometers*, for ascertaining degrees of heat, &c.

A celebrated painter, named Stubbs, is also mentioned in this catalogue as a painter on enamel, whose plaques of the size of 36 inches were exhibited in the Royal Academy; he was a painter of animals, born at Liverpool in 1736, and died in 1806. The catalogue finishes by observing that all these as well as the Queen's ware for table and tea-services, were to be obtained at his magazine in Greek Street, Soho, which was called Portland House, or at the manufactory, Etruria, Staffordshire.

The treaty of commerce between England and France was concluded about this time (1790), by which English ware might be imported into France and the French china into England, on certain conditions. This was of immense benefit to English potters, and to none more than Josiah Wedgwood, whose beautiful products were in such great request on the Continent. France became, therefore, inundated with every description of English pottery, which could be produced here at a cheaper rate, having all the materials at hand, and the price of lead and tin, which came principally from England, was greatly increased abroad. The manufacturers in France were up in arms when they found the result so prejudicial to them, and petitions were presented against the treaty to the National Assembly, stating their grievances (see page 167). In consequence of this, a great many of the French potters were ruined and their works entirely ceased.

In 1792 a similar treaty was made with Saxony, viz., to admit English pottery into that country, provided England would allow the importation of their porcelain at a duty of about 12 per cent. This was of course of far greater advantage to the makers of earthenware than to the makers of porcelain, as the latter could not compete with the Royal manufactory of Dresden and other German states, and was therefore strenuously opposed by them. The treaty was supposed to have been promoted by Wedgwood himself, who would necessarily be the greatest gainer.

An intelligent foreigner, M. Faujas de Saint Ford, speaking of this ware (*Travels in England and Scotland*), says "Its excellent workmanship, its solidity, the advantage which it possesses of sustaining the action of fire, its fine glaze, impenetrable to acids, the beauty and convenience of its form, and the cheapness of its price, has given rise to a

commerce so active and so universal that in travelling from Paris to Petersburg, from Amsterdam to the farthest part of Sweden, and from Dunkirk to the extremity of the South of France, one is served at every inn with English ware. Spain, Portugal, and Italy are supplied, and vessels are loaded with it for the East and West Indies and the Continent of America."

Thomas Wedgwood, the relative and partner of Josiah, died in October 1788. In the obituary of the *Gentleman's Magazine* for that year we find, "At Etruria, Thomas Wedgwood, Esq., partner with Josiah in the manufactory of Queen's ware there." His eldest son, Ralph, was born in 1776.

On the 18th January 1790, Josiah Wedgwood took his three sons, John, Josiah, Thomas, and his nephew, Thomas Byerley, into partnership by the name of "Josiah Wedgwood, Sons, & Byerley."

Thomas Wedgwood, the youngest son of Josiah, was, as well as a skilful artist, a very scientific man; he invented the silvered ornaments on the black ware about 1791; he made numerous experiments on the action of light on paper prepared with nitrate of silver, and he made certain discoveries which led practically to the first principles of photography; he advanced so far as to throw objects with the camera obscura on paper and temporarily fix them there; but although he experimented with Sir Humphrey Davy in order to give them permanency, he could not succeed. The process was called heliotype. Although almost obliterated, yet two specimens are still preserved in the family.

The manufacture of porcelain, which was never attempted by Josiah Wedgwood, was commenced at Etruria by Thomas Byerley about 1808, and was carried on for nine or ten years, when it was altogether discontinued, and was never made to any great extent; specimens are therefore scarce. The Right Hon. W. E. Gladstone has a coffee mug, the ground of a small blue pattern, with Chinese figures in tablets, in red and other colours. Mrs. W. Chaffers has a dessert service painted in colours, with birds after Bewick; others are in Mr. Jos. Mayer's Collection, and in the Geological Museum. All these are simply stencilled WEDGWOOD in small capitals on the bottom in red or blue.

In 1793 John Wedgwood retired from the concern, and the firm consisted of Josiah Wedgwood, Josiah Wedgwood, jun., and Thomas Byerley. On the 3d of January 1795, Josiah Wedgwood died, and was buried in the church of St. Peter, Stoke-upon-Trent, in the 65th year of his age. In 1800 the partners were (Thomas having retired) Josiah Wedgwood and Thomas Byerley; in the map of 1802 the firm is styled Wedgwood & Byerley, Etruria. In 1810 Byerley died, and the business was carried on by Josiah alone until 1823, when he took his eldest son, Josiah, into partnership under the name of "Josiah Wedgwood & Son."

WEDGWOOD.

Wedgwood.

The business established by Josiah Wedgwood at Etruria is still carried on by his great-grandsons, Messrs. Godfrey, Clement, and Lawrence Wedgwood, by the style of "Josiah Wedgwood & Sons."

WEDGWOOD & BENTLEY.

On vases the general mark was circular, with ETRURIA and their names in raised letters; used between 1768 and 1780. On medallions and plaques the names are impressed.

This mark with the word "Etruria" is impressed on a bat, and fixed in the corner inside the plinth of old basalt ware vases and on other large pieces, occasionally on the pedestal of a bust, the letters being in relief; used between 1768 and 1780.

This is the most usual stamp on the basalt vases, with inner and outer lines always placed round the screw at the bottom, the letters in relief as before; used during the same period. It may be remarked that the "and" is always contracted thus, "&." Between 1768 and 1780.

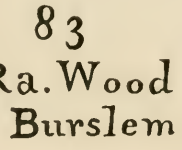
R. SHAWE.

BURSLEM. Ralph Shawe. On the 24th April 1733 he took out a patent as follows:—"Whereas Ralph Shawe, of Burslem, in our county of Stafford, earth potter, hath by his petition humbly represented unto us that he hath for many years been a maker and dealer in earthenware, and during the long course of his trading hath, with great pains and expenses in making tryalls, found out various sorts of minerals, earth, clay, and other earthy substances, which being mixed and incorporated together, make up a fine body, of which a curious ware may be made, whose outside will be of a true chocolate colour, striped with white, and the inside white, much resembling the brown China ware, and glazed with salt." Being of a litigious disposition, he was continually objecting to the improvements made by other manufacturers, and in 1736 commenced a suit against John Mitchell of Burslem for an infringement of his patent at Stafford. The defendant was supported by all the potters of the district, and Astbury's invention and prior usage of that or similar materials being proved, a verdict was given against Ralph Shawe, and

the judge thus addressed the manufacturers present : "Go home, potters, and make whatever kind of pots you please." He afterwards went to France, where he continued his manufactory.

Shaw (*Chemistry of Pottery*) says that Ralph Shawe introduced *basalts* into the body of his ware.

Burslem. This mark is stamped on a square pyramid, painted in imitation of granite, on a blue pedestal, with a white medallion in relief on each side, gilt leaf borders ; and on a statuette of Chaucer ; in possession of the Rev. T. Staniforth. (*Keramic Gallery*, fig. 314.) This must be Ralph Wood, the father of Aaron Wood, and whose name appears in the indentures of apprenticeship of his son to Dr. T. Wedgwood. The earthenware is of the same character as Whieldon's and Wedgwood's agate knife handles, &c. (*circa* 1730 to 1750). The same stamp is on a bust of Neptune.



Aaron Wood commenced here about 1750. He served his apprenticeship to Dr. T. Wedgwood, jun., of "Ruffleys," one of the principal potters of this town in the early part of the eighteenth century. The indentures given by Simeon Shaw (*History of Staffordshire Potteries*) are dated the 23rd of August 1731, "Between Ralph Wood of Burslem, miller, and Aaron, his son, of the one part, and Dr. Thomas Wedgwood, jun., of Burslem, potter, on the other part, for the term of seven years. That he, the said Ralph Wood, shall provide for his son all sorts of apparel, meat, drink, washing and lodging, and in consideration thereof he is to be taught turning the lathe, handling, throwing, &c., and he engages to pay the said apprentice for every week's work in the first three years one shilling weekly, and for every week's work in the next three years one shilling and sixpence, and in the seventh and last year the sum of four shillings per week, and the said Dr. Wedgwood is to give yearly in addition one pair of new shoes."

On the conclusion of his apprenticeship he served the same master for five years at five shillings per week. Aaron Wood was a very clever cutter of moulds for white salt-glazed stoneware plates with raised pattern borders, which have been erroneously termed "Elizabethan," and found constant employment for different masters, among whom was Thomas Whieldon, the partner of Josiah Wedgwood. He was afterwards engaged by Mr. John Mitchell of Burslem, an extensive potter, in 1743, to work for him only for seven years, in a penal bond of £10 (who engaged him to be the better able to compete with Dr. T. Wedgwood), at the rate of seven shillings weekly, and ten and sixpence every 11th of November, with the proviso that he should have no person to work with him. About the year 1750 Aaron Wood commenced business on his own account, and made embossed earthenware of old English *terre de pipe*, or white stoneware, *salt glaze*. There is a dish in the South Kensington Museum thus

Aaron Wood.

inscribed: "*This dish was modelled by Aaron Wood about the year* 1759 *or* 1760, *and was deposited in this building by his youngest son, Enoch Wood,* 1836, *who at this date was Chief Constable of Burslem and Treasurer to the market.*" In the same museum are numerous specimens of Wood's ware, and types or moulds for tureens, sauce-boats, cream-jugs, teacups, &c. Cream ware is said to have been invented by Aaron Wood, and much improved by Wedgwood. (*Keramic Gallery*, figs. 316–318.)

Enoch Wood commenced business in 1784, and eventually was called the Father of the Pottery; he greatly enlarged the business, the manufactory occupying the site of five old factories. He was a good sculptor: his name occurs on a bust of John Wesley, which was much admired at the time: on the back is an inscription stating that Wesley "sat to Enoch Wood, sculptor, of Burslem, in 1781," he being at that time a working modeller. Shaw says, "About 1780 John Proudlove, the best mould maker in that part, was hired by Mr. Wood for three years at 12s. per week." In a Survey of the county in 1786 (see p. 594) the firm is thus described: "Wood (Enoch & Ralph), manufacturers of all kinds of useful and ornamental earthenware, Egyptian black, cane, and various other colours, also black figures, seals and cyphers."

E. WOOD.

In 1790 Enoch Wood took into partnership James Caldwell of Linley Wood, and the business was carried on in their joint names until 1818. Messrs. Wood & Caldwell continued the manufacture of earthenware busts of celebrated characters, and produced some well-modelled portraits of Wellington, Napoleon as First Consul, the Emperor of Russia, &c.: on that of the Emperor Alexander is written, "Alexander I., Autocrat of all the Russias, born December 23rd, 1777. Moscow burnt September 14th, 1812. Paris entered March 31st, 1814. Europe preserved." In 1818 Enoch Wood purchased Mr. Caldwell's interest in the concern, and a few years after took his three sons into partnership. Their names are on a large bowl, blue inside, and on the exterior raised foxgloves and primroses, in white on a light blue ground, in the possession of Mr. Egerton Leigh. In 1816 Mr. Wood formed a collection of pottery, select portions of which are now in the Geological Museum and the South Kensington Museum. Enoch Wood died in 1840, ætatis 83; the works were continued by his sons until 1846, when they were finally closed.

WOOD & CALDWELL.

E. WOOD & SONS.

Burslem. Daniel Steel had a manufactory here in the last century; his name is mentioned in a map of 1802 as then occupying the Scotia Works, erected in 1766 opposite the Overhouse;

STEEL, BURSLEM.

he afterwards removed to Nile Street, and is described in a Directory of the year 1821 as a jasper and ornamental earthenware maker. The works ceased in 1824. His name occurs on a match-pot with dark blue figures, cupids, &c., on pink ground, in the style of Wedgwood's jasper in Dr. Diamond's Collection; and in the Geological Museum is a small vase with white relief on blue. (*Keramic Gallery*, fig. 319.) Two rare oval medallions of Earls St. Vincent and Howe in white cameo on blue ground, the name STEEL impressed, with three others by Wedgwood, were sold in March 1873 for twenty-five guineas.

In Wedgwood's list of potters in Burslem in 1715 we find Moses Steel as a maker of cloudy ware of the period, and in Ward's list of 1750, Thomas Steel, a manufacturer of moulded ware.

BURSLEM. John Mitchell had his manufactory on the highest land in Burslem; it was established in the beginning of the eighteenth century. The ware principally made by him was the white stoneware, salt glaze. As his trade rapidly increased he was obliged to enlarge his premises; and as only one hovel was thought requisite for all who made salt glaze ware, the potters vied with each other who should excel in the size and height of the hovel. Mr. Mitchell (says Shaw) erected the most enormously wide and high one ever attempted to be built. He was the greatest manufacturer of that day: he had four travellers, and the practice customary then was, not to take out invoices or to render an account of the sales, but merely to empty out their pockets, after which they received their wages (five or six shillings a week) for the time of their journey, their expenses having been paid out of the cash received: he, notwithstanding, died in reduced circumstances.

BURSLEM. The Waterloo Potteries, established 1842, by Messrs. Thomas and Richard Boote, of Nantwich, Cheshire. They were the inventors and patentees, in 1843, of a new process of inlaying and ornamenting flooring tiles in different colours; thus, the proposed design is cut out in paper or parchment, and laid in the mould, which is then closed and the ground colour poured in, after which the paper is removed and another colour poured in to fill its place; or compositions of the required varieties of colour are fixed in the moulds and the slip suitable for the groundwork poured in; mosaics and low reliefs were also produced. This patent with improvements was renewed in 1857; prize medals were obtained in the International Exhibitions 1851 and 1862. The works are still continued by Messrs. T. & R. Boote.

BURSLEM. John Riley and Richard Riley were extensive manufacturers in the last century; their names are found in the map of 1802. Shaw says, "By perseverance they amassed a very considerable property, but both died in the vigour of manhood," about the year 1826 or 1827. Their wares are stamped "Riley's semi-china" within a belt and buckle on blue willow pattern; a basket in the Geological Museum

has "Riley's semi-stone china," &c. Their premises were taken by Messrs. S. Alcock & Co.

ALCOCK & CO. HILL POTTERY, BURSLEM.

Burslem. Messrs. Samuel Alcock & Co., of the Hill Pottery, commenced business about 1830 in premises formerly occupied by J. & R. Riley and John Robinson & Sons; they were exhibitors at the Great Exhibition of 1851. Messrs. Samuel Alcock & Co. made porcelain of a fine quality; M. Protat modelled for them; they also produced some fine bisque figures modelled from historical subjects, and parian vases and figures. A vase with classical subjects has the initials only; in the possession of Mr. Edwin Hewitt of Hanley. An early impressed mark of this firm was a beehive with the name above. At the sale which followed their failure in 1859, their models and moulds were dispersed; the works are now carried on by Messrs. E. F. Bodley & Co.

S. A. & Co.

Burslem. Joseph Machin had a manufactory here in 1802. Joseph Machin & Co. are mentioned by Shaw as possessing extensive premises in 1828.

J. LOCKETT.

Burslem. In the Survey of the Potteries in 1786 we find Timothy and John Lockett described as *white stone potters* at Burslem. This name occurs impressed on a plaque of chocolate-coloured ware, with a spirited relief of a drunken Silenus on a donkey, and other figures; in the Collection of Mr. A. Weston. A finely executed and very large cider barrel of *white stone-ware, salt glaze,* with vine leaves and grapes in relief and medallions on the ends of Toby Fillpot and a Bacchanalian group, the cask surmounted by a statuette of Bacchus, measuring 18 in. long by 15 in. diameter, is in the possession of the author; it bears J. Lockett's name impressed. In 1802 they appear to have moved to Lane End, for the firm is described in the Directory of that year Messrs J. & G. Lockett, and in 1829 it was J. Lockett & Sons.

Burslem. The Burslem patent encaustic tile works were commenced by Messrs. Malkin, Edge, & Co. in 1867. The speciality of these works is the rapid manufacture of tiles by the pressure of prepared clay dust, instead of the much slower process of slipping. Upon a level block of iron surrounded by a movable iron box of the size of the tile required, is placed a sheet of brass with the design cut out, the spaces are filled in with pulverised dust of different colours, and, with a counterpart of the design placed on the top, is subjected to a slight pressure of the hand; the brass plate is then removed and the movable box is raised; the space thus created above the level of the block is filled up with dust to form a base or background, and pressed under a screw by a wheel lever; it

then becomes quite hard and firm, requiring only to be passed through the kiln.

Burslem. John Walton commenced business here about 1806 as a maker of common ware, such as marbles, whistling birds, and similar toys; shortly afterwards he produced coloured figures, which, although coarse and rude, must have had a considerable sale; many of them were sent to London, and Mr. Jesse Philips and a Mr. Brunell bought largely: some of the figures were called Shepherd and Shepherdess, Falstaff, Piper and Wife, Gardener, Fishwoman, Lions and Animals, the Evangelists, the Seasons, Man on Horseback, &c.; the name impressed or printed within a scroll, is frequently found upon them; he also made Egyptian black, &c. His name occurs in a Directory of 1821, and the manufacture was probably discontinued about 1839.

Burslem. On a set of four coloured earthenware figures of the Evangelists holding books, with emblems at their feet; of coarse work, the mark impressed.

Burslem. Obediah Sherratt commenced as a maker of figures about 1822; his early productions were of rather coarse work, but certainly not without some merit in the modelling, &c.; he produced some good busts of Wesley and others. One of his most important groups was a representation of a bull-bait, produced at a time when that sport was still indulged in by the lower orders of Burslem.* He ceased to manufacture about 1855.

The following manufacturers of artistic products not previously mentioned possess extensive works at Burslem:—

Messrs. Bates, Elliott & Co., Decorated Earthenware.
„ W. Brownfield & Son, Fine Art Porcelain and Earthenware.
„ T. Furnival & Son, Decorated Earthenware.
„ Hope & Carter, Decorated earthenware.
„ Pinder, Bourne & Co., Decorated Earthenware.

Tunstall. Enoch Booth had a pottery here, established about 1750. He made great improvements in the manufacture of pottery, by carefully levigating and uniting the clays of the neighbourhood with those of Devon and Dorset, and introducing certain proportions of flint and white lead;

* At a complimentary dinner given a few years ago to an old and much respected inhabitant, he referred to the improved social position of the town, and related a circumstance which occurred about fifty years previously. During *the Wakes*, which were the Saturnalia of the Potteries, on a Sunday evening a bull decorated with ribbons was led through the town to announce that the populace might expect something on the following morning which would greatly gratify their tastes. The bull was baited the next day in Swan Square, another was baited on the Green, and a third at Sneyd Green.

his name is on a large dish, dated 1757, in the Geological Museum.

Enoch Booth. Enoch Booth first introduced that most important improvement, the *fluid glaze*.

Anthony Keeling, son-in-law of Enoch Booth, succeeded him in the business, which he carried on successfully for many years; he employed enamellers of porcelain, then commenced making under Champion's patent, which he joined about 1777 in copartnership with Samuel Hollins, Jacob Warburton, and William Clowes. The china manufactory was worked at his premises until his retirement from the concern, when it was transferred to New Hall, Shelton, under the firm of Hollins, Warburton, & Co. In the Topographical Survey of the Potteries in 1786 we find "Anthony Keeling, manufacturer of Queen's ware in general, blue painted and enamelled, Egyptian black, &c., Tunstall near Burslem." In 1802 Anthony and E. Keeling had two manufactories here; they were succeeded by Mr. T. Goodfellow, who was in possession in 1828.

⁂ A & E·Keeling ⁂ This mark in red is on a tea set richly gilt and painted in bright colours with Oriental figures and landscape, red and gold border; in possession of Mr. Wake, Cockermouth.

Tunstall. A manufactory was carried on early in the present century by James Beech and Abraham Lownds. In the Directory of 1821 the firm was "Lownds & Beech, earthenware manufactories at Sandyford, Tunstall." In 1823 they were doing a large trade; in 1834 it was James Beech alone, who retired about 1845.

Tunstall. At Brown Hills, in the vicinity, in 1829 there was a manufactory belonging to Samuel Marsh & Co., which in 1837 was Marsh and Heywood.

Tunstall. William Adams; established about 1780; he was a favourite pupil of Wedgwood, and while with him executed some of his finest pieces in the jasper ware. He subsequently went into business on his own account, and produced much of this beautiful ware, modelled with great care, and successfully carried on a great trade, for the knowledge of the mixture of requisite clays by the introduction of sulphate of barytes was very generally known for some time previous to Wedgwood's death. (*Keramic Gallery*, fig. 334.)

In 1786 the firm was "William Adams & Co., manufacturers of cream-coloured ware and china-glazed ware painted." "This jasper," says Shaw, "would have been more highly esteemed had it been *alone* before the pubic, but in this, as well as most other instances, the imitation very rarely equals the original." There are, however, some exceptions to this rule; we have seen examples quite equal, if not superior, to anything produced at Etruria, notably a blue and white jasper plaque with Diana reclining after the chase, holding up her bow, a greyhound in

front; signed W. Adams & Co.; in Mr. John J. Bagshawe's Collection. (*Keramic Gallery*, fig. 335.)

In 1802 the firm was W. Adams alone; he died about 1804 or 1807, in the prime of life, leaving an only son, Benjamin, who was associated with him in business under the firm of W. Adams & Son.

TUNSTALL. G. F. Bowers. The annexed mark occurs on an English porcelain cup and saucer, painted with blue grapes, scrolls, &c. The mark consists of the Staffordshire knot; in the three spaces are the letters G. F. B. and below the word *Rubella*. The last word applies to the pattern; on another part of a tea service the word CLERMONT is under the knot, and the manufacturer's name is stamped in full; in the possession of Mr. Harris of Plymouth; the decoration is of ordinary character. Another specimen, painted with dragons, has the word *Dragon;* in Capt. Astley Terry's Collection.

G. F. BOWERS
TUNSTALL
POTTERIES.

TUNSTALL. A manufactory was built at New Field about 1763 by Smith Child, Esq. The name impressed is on a Queen's ware soup plate, octagonal, with embossed band round the rim; in Mr. T. Fisher's possession. It was subsequently carried on by Mr. J. H. Clive, one of the earliest and most successful introducers of ornamental engraving into the blue printing department of pottery. The manufactory was occupied in 1829 by Joseph Heath & Co.

CHILD.

LONGPORT. Messrs. John and George Rogers had a large manufactory here in the last century; in the Survey of 1786 they are described as "manufacturers of china, glazed blue painted wares and cream coloured," and in the map of 1802 they had two manufactories. Mr. John Rogers resided at the Watlands, which was afterwards occupied by his successor, Mr. Spencer Rogers, who had retired in 1829 after the fatigues of commercial activity.

LONGPORT. This name is stamped on inferior imitations of Wedgwood. A fayence plate painted with roses, bearing his name, was in Mr. Baldwin's Collection; a pair of sugar vases and covers, with transfer engraving of fruit and flowers, marked *Rogers*.

ROGERS.

This mark (which is the character for iron) is found in blue on ironstone china, or opaque hardware so called; it is on some blue printed stoneware, the name stamped in the clay. It is found also on that of other manufacturers.

♂
ROGERS.

PHILLIPS
LONGPORT.

Longport. About 1760 a son of Mr. Phillips of Lane Delph commenced the manufacture of white stoneware, salt glaze, at Green Dock, Longton, and he afterwards made tolerable cream colour at the same place. There is in the Geological Museum a dish of common white ware, willow pattern, printed in blue, impressed mark "*Phillips, Longport.*" Edward and George Phillips were manufacturers at Longport in 1822 and 1829.

Longport. These works were erected for the manufacture of pottery about the year 1773, and came into *Mr. John Davenport's* hands in 1793; they have since been considerably increased by purchase, and cover a large space of ground at Longport; they are still carried on by the same family. The style of the firm since 1835 is *William Davenport & Co.;* at Liverpool and London "Davenport & Co." The marks have undergone little or no alteration for many years; the specialities of their manufacture are excellence of material, combined with elegance and appropriateness of form in useful services. The works were visited by the Prince of Wales and the Duke of Clarence in 1806, who were pleased with their progress in making porcelain; a magnificent service was ordered for use at the coronation banquet of William IV. Many hundreds of persons find employment and have formed a sort of colony around the scene of their labours.

LONGPORT.

Davenport
LONGPORT.

A later mark impressed without colour. The word Longport was also occasionally used above the anchor. The name is frequently printed in small Roman letters. This mark has been erroneously attributed to Liverpool, from the word being misread in consequence of the erasure of the two first and last letters.

This mark was used after 1805 for ironstone china, which was then very much improved.

R. DANIEL.

Cobridge. R. Daniel was established before 1710 at Hot Lane, or Cobridge. Ralph Daniel, his son, about 1743, during a visit to France, ascertained that the moulds used in the porcelain works were formed by mixing calcined gypsum reduced to powder (plaster of Paris) with

water, and poured in a liquid state on the types or models, and allowed to dry. There is a story told how the Burslem potters, hearing that the French manufacturers employed moulds of plaster of Paris, determined to follow their example with a view of improving the art, so as not to be behind-hand with their French rivals; solid blocks of gypsum or sulphate of lime were obtained, which they ingeniously carved out into the required patterns; great was their surprise to find the moulds did not come up to their expectation. Mr. Daniel (Ralph) of Cobridge happened to visit a porcelain manufactory in France, when, among other information relative to their processes, he ascertained that the moulds were formed by mixing the gypsum in a pulverulent state with water. On his return home he exhibited plaster of Paris moulds from finished pieces of ware, and explained the discovery and its advantages, and the manufacturers being convinced of their error, were eager to possess moulds, because of the great facility with which any productions could be formed in them.

Cobridge. Messrs. T. Hales and W. Adams were potters here in the last century; their names are mentioned as being present at the Hanley feast in 1783, and in the Topographical Survey of 1786. In the map of 1802 it was W. Adams alone at Cobridge, but he must not be confounded with the W. Adams who was then living at Tunstall.

Hot Lane or Cobridge. In 1710 John Warburton had one of the most extensive manufactories in "the Potteries;" after his death it was carried on by his widow, under whose supervision great improvements were made in cream-coloured ware; she having been present at the trial of the patent right of Ralph Shaw of Burslem in 1736, when all restrictions were taken from other potters, and the memorable fiat of the judge was pronounced, "*Go home, potters, and make whatever kind of pots you please.*" In 1751 Mrs. Warburton made the latest improvements of cream-coloured ware (previous to those of Josiah Wedgwood), by the use of Enoch Booth's fluid glaze. For some years the branch of enamelling or painting in colours on the ware was conducted by persons wholly unconnected with the manufacture; in some instances solely for the manufacturers; in others on the private account of the enamellers; a few of the more opulent connected this branch with the others when there became a great demand for it. Wedgwood, as we have seen, previous to 1769 used to send his loads of table ware to Messrs. Sadler & Green of Liverpool to be *printed;* the tea ware requiring to be *painted* or enamelled was sent for that purpose to Mrs. Warburton of Hot Lane by Wedgwood. It was not until 1769 that he engaged the services of David Rhodes and his partner Croft, and erected a small muffle kiln for the purpose, first at Newport Street, and after at Chelsea on a larger scale. Her son Jacob Warburton succeeded; he was born

in 1740, who in 1777 joined the partners of the china works, on their purchase of Champion's patent. "Jacob Warburton, potter, Cobridge," is found in the list of 1786; he died in 1826, ætat. 86. In the map of 1802 we find that John Warburton had two manufactories at Hot Lane. Shaw tells us that the firm in 1828 was Warburton & Co.

WARBURTON. This name occurs impressed on a pair of two-handled oviform vases, of elegant form, white with bands of black, pencilled with gold; in Lord Cadogan's Collection.

COBRIDGE. In a Directory of 1802 we find the names of Stevenson & Dale as earthenware manufacturers at Cobridge, and in 1815 it was Ralph Stevenson alone; so also it is described in Shaw in 1828. The marks in the margin are stamped in the clay, but on the first the engraver has in error placed the letter A before the surname, which is actually the final E of the preceding word Staffordshire. A plate, raised scroll border, painted in the centre with a man riding on a velocipede, inscribed "Velocipede or Accelerator," and beneath "Going to Brighton at the rate of ten miles an hour," was in Mr. Baldwin's Collection.

A similar plate in the Geological Museum has a steamboat printed in brown and coarsely coloured, inscribed "On her passage from Belfast to Liverpool at the rate of ten miles an hour," and another with a transfer view of the grand front of Claremont House, raised vine-leaf border; in Mr. Jn° J. Bagshawe's Collection.

This sign is stamped on a cream-coloured earthenware supper set of shaped pieces. This mark and the preceding are on portions of the same service, painted with Chinese figures, in the Geological Museum.

Shaw says that in 1828 Messrs. Alcock & Stevenson published at Cobridge a series of busts of the most eminent characters of the time, executed in the best manner of the art, in regard to accuracy of delineation and taste and elegance of workmanship; many of them being finished in dead gold, they are a very chaste, elegant, and beautiful ornament, equally for the drawing-room or the library. We have no other notice of Mr. Alcock having been in partnership with Stevenson, but they may have published these in conjunction. In 1834 the firm was Ralph Stevenson & Sons, and they gave up business about 1840.

COBRIDGE. J. & R. Clews, manufacturers of pale cream-coloured ware, established about 1814. The mark is stamped on a piece in the possession of Mr. C. B. Carruthers. About 1821 they made china, but only for three or four years; they returned to their cream-colour, for which they were noted, and retired about 1836.

COBRIDGE. Mons. Voyez was a Frenchman some time in the employ of Josiah Wedgwood, and superintended the manufacture of his jasper ware for cameo busts, &c., and an invaluable servant, but was at length discharged through some disagreement.

Wedgwood, writing to Bentley (March 31, 1768), says, "I have hired a modeller for three years; the best, I am told, in London. He served his time with a silversmith; has worked several years at a china work; has been two or three years carving in wood and marble for Mr. Adams, the famous architect; is a perfect master of the antique style in ornaments, vases, &c., &c., and works with equal facility in clay, wax, wood, or stone." According to Wedgwood's correspondence, which must be accepted *cum grano salis*, he for some malpractices was imprisoned for three months in the spring of 1769. Wedgwood was even after this unwilling to lose the services of Voyez; in fact, he feared he might, by leaving, do him a serious injury by imparting his secrets to others; for W. says, "To rival us the most effectually, our competitors stand most in need of some person to instruct them to compose good forms and to ornament them with tolerable propriety. Voyez can do this more effectually than all the potters in the country put together, and without much personal labour, as the ornaments may be bought or modelled by others." However, the engagement to work for Wedgwood solely for three years seems to have been broken, for we find him in 1769 working both for Wedgwood and for Palmer of Hanley. He afterwards worked for others, and finally set up in business for himself. A catalogue of his productions was issued by Voyez, which will give an insight as to his multifarious compositions, and the great sale he must have had for them; it was issued in 1773; the title is as follows:—

"A CATALOGUE of INTAGLIOS and CAMEOS, after the most esteemed of the Antiques, made by J. VOYEZ, Sculptor, Member of the Royal Society of Artists of Great Britain, and to be sold at his house, at COWBRIDGE near Newcastle, Staffordshire, and at M. Swinney's in Birmingham. BIRMINGHAM Printed by M. Swinney No. 76 High Street MDCCLXXIII.

"INTRODUCTION. The composition of these *Intaglios* and *Cameos* are a fine black porcelain, about the hardness of Cornelian and having nearly the same properties as the Basaltes, resisting the attacks of all acids, the strongest Aquafortis having no more effect upon this composition than water; It is a touchstone to gold and all metals, and on the whole is esteemed the purest and most durable composition ever

invented, being nearly (as we said above) as hard as the gems themselves from which they are taken.

"Any of the following subjects may be had either in Cameo or Intaglio.

"1. Equestrian statue of Marcus Aurelius in Cornelian.

"3. A man making a vase, Emerald, &c.

(Here follows a list of 560 subjects, chiefly from antique gems.)

"An appendix of about 500 more will be subjoined as soon as the list can be made out.

"Intaglios for seals.—They are sold unset at one shilling each, or neatly set in gilt metal from two shillings and sixpence to three shillings and sixpence.

"Antique ornamental vases, tablets for chimney-pieces, pictures and picture frames gilt, and equal to the best wood carving, round statues, or in bas relievo, from one inch to as big as life," &c., &c.

This pamphlet is now deposited in the Birmingham Collection in the Old Library, Union Street.

His name occurs on a jug, with rustic characters in relief, coloured, in the South Kensington Museum, which Miss Meteyard says is *the only specimen known to exist.* On the contrary, this is probably the worst article he ever produced, and many others of a high artistic character are well known.

VOYEZ
1788.

His name is stamped on a fayence vase of good form, ornamented with leaves in relief, masks and festoons round the drum, of cream-colour, mottled brown and yellow at the top and bottom. In the Collection of the Rev. T. Staniforth. (*Keramic Collection*, fig. 328.)

J.VOYEZ

J. Voyez produced some excellent vases. There is in the possession of Sir T. W. Holbourne a lofty black basalt vase, with a finely sculptured medallion on each side of Prometheus attacked by a vulture; at the bottom is the signature "J. Voyez, sculpebat, 1769." The handles are of female terminal figures; on the square plinth is "H. Palmer, Hanley, Staffordshire." (*Keramic Gallery*, fig. 329.) A vase of good form, in variegated marble ware, bearing his name, is in the Collection of Mr. E. Hailstone.

HANLEY. *Elijah Mayer* commenced business about 1770; he was a contemporary of Wedgwood and noted for his cream-coloured ware, black basalts, and *brown line* ware, but he produced many other varieties. In the Geological Museum is a vase of unglazed drab terra-cotta, with festoons, &c., in relief, coloured. The basaltes or black Egyptian ware tea services, with animals, &c., in relief, are well known. Another popular service was one made to commemorate Nelson's victories of the Nile and Trafalgar, with crocodiles, pyramids, Britannia, Fame, and monument inscribed "Pro Patria," and tablet with Nelson, &c. (*Keramic Gallery*, fig. 325.)

E. Mayer.

These are usually impressed with E. Mayer's name. In the Survey of 1786, Elijah Mayer is styled enameller. He died in January 1813, and was succeeded by his son Joseph; but the names of E. Mayer & Son were retained some years longer. They altogether ceased in 1830.

E. Mayer & Son.

Elijah Mayer, of the High Carr, the father of the one here mentioned (of the firm of E. Mayer & Son), was unfortunately overtaken by the tide in crossing the sands near Ulverston, and perished along with some others. Simeon Shaw says that this Elijah Mayer and a potter named Moss, during the early part of the eighteenth century fabricated greater quantities of pottery at Red Street than any others of the whole district.

The name of "*Joseph Mayer & Co., Hanley,*" occurs on some pieces in the Liverpool Museum (Mayer Collection).

Joseph Mayer & Co., Hanley.

This mark, impressed without colour, is frequently found underneath earthenware services, especially upon wares made by E. Mayer; but it scarcely may be designated as a trade-mark, and was probably used as an ornament by other makers.

Joseph Mayer made a transparent stoneware, a true parian, in fact, forty years before the re-discovery of this body, a specimen of which is in the Museum of Practical Geology, viz., a teapot, the body ornamented in relief with figures of Cupid and a female and a girl reading, the cover surmounted by a woman and infant (G. 396), and another in the Salford Museum, Manchester. In 1860, on the death of Joseph Mayer (the son), a large quantity of the productions of this firm were sold by auction that had remained locked up for thirty years; a great deal was purchased by foreign artists and workmen residing in the Potteries and sent to their friends in France and Germany; this ware is now consequently common. These works were taken in 1830 by W. Taylor, Son, & Co., and subsequently by "Messrs. W. Ridgway & Son," of the Bell Bank.

HANLEY. The "Old Hall" works, where formerly the old crouch and white stoneware, salt glaze, were made, and then conducted by Christopher C. Whitehead, were taken by Mr. Job Meigh about 1780; he afterwards took into partnership his sons Job and Charles. In the map of 1802 we find the names of Meigh and Walthall, potters at Hanley. Job Meigh died 6th February 1817, aged 67 years. Some beautiful pieces were produced by this firm in the beginning of the present century, from the designs of a sculptor named Giarinelli. The late Lord Exmouth possessed a very elegant boat-shaped vase of earthenware, with a rich green glaze, in form of a classical lamp, a seated female figure on the top, holding an open book, ornamented in relief with lines and

MEIGH

leaves, bordered with oak leaves and acorns. On the leaves of the book is the following inscription: "J. B. Giarinelli, Statue and Figure Maker to His Royal Highness the Prince of Wales at the Royal Academy. Figures and animals as large as life. No. 33 Cock Lane, Snow Hill."

It is well known that the coarse red and mottled pottery, of which many utensils were made for cooking food by the lower grades of the community, is covered with a very pernicious glaze, of which litharge or lead ore is one of the principal components; when vessels of this kind are used for baking or boiling, the heat renders the glaze soluble, and it mixes with the animal fat, or the acid juices of fruits, or vinegar when cold, and is partially so even when they remain in the vessels cold; its effects are consequently very deleterious. Mr. Job Meigh, jun., received the gold medal of the Society of Arts in 1823 for giving to the public a glaze for common pottery entirely free from the deleterious qualities of the usual lead glaze. According to the Belle Vue Papers, the firm in 1823 was Job Meigh & Sons; in 1829 the firm was J. Meigh & Sons; in 1843 it belonged to Charles Meigh. The works are now carried on by the "Old Hall Earthenware Company, Limited;" Mr. Charles Meigh, grandson of the first Job Meigh, is the managing director.

HANLEY. Messrs. J. Lakin & Poole; established about 1770. The name of J. Lakin occurs in Hanley also in 1783, but is not found in the Survey of 1786, nor in the map of 1802.

LAKIN & POOLE.

This mark is impressed on a black vase, like Wedgwood's Egyptian, of sharp and good work, with raised groups and basket-work, and on Queen's ware, &c. They made groups, one of which is the "Assassination of Marat by Charlotte Cordé" (*sic*). Mr. Edwin Hewitt of Hanley has a very carefully painted figure in the costume of that period, with shoe-buckles, &c., marked with their names. Cream-ware and other varieties then in vogue were also manufactured to a considerable extent. In Mr. Jewitt's sale there was a teapot and stand, eight sided and covered, divided into compartments; on one side and in the centre of the stand a finely painted bird and landscape, on the other a flower; it had a sliding metal lid fitting into a groove in the body; marked "Lakin & Poole." In the Geological Museum is a dish, shell pattern, of common ware, printed in blue with classic ruins and English landscape; impressed mark "Lakin," who was a potter at Burslem about thirty years ago.

W. STEVENSON
HANLEY.
MAY. 2.
1802.

HANLEY. This mark is on a square china pedestal, blue glazed ground, white figures in relief of Ganymede, a butterfly, milkmaid and dog, in the Geological Museum.

HANLEY. Established in the last century. The name of Edmund John Birch is found in a map of potters at Hanley in 1802, and these initials are frequently found stamped on his ware.

E. I. B.

The name stamped on a black Egyptian ware milk-pot, with figures in relief from Wedgwood's designs, in Rev. T. Staniforth's Collection. This pot-work was afterwards taken by Christopher Whitehead, and subsequently by Messrs. Thomas Dimmock & Co.

Birch.

HANLEY. The name of *Glass* as a manufacturer of earthenware is perhaps of longer continuance than any in the Potteries with the exception of Wedgwood, having existed for a period of nearly 150 years. The first notice we have is in Wedgwood's list of 1710, as Joseph Glass, a maker of cloudy ware, &c.; in 1786 John Glass was still a potter at Hanley, also in 1802; in 1818 and 1821 it was John Glass & Sons, and down to 1834 a John Glass still continued the manufacture; in that year the name disappeared, but the premises were taken by Samuel Keeling & Co., who occupied it in 1842. The factory was pulled down in 1872, but the name of Glass has been given to a street upon its site.

HANLEY. J. Shorthose. Established in the second half of the eighteenth century, and doing business in 1783.

The name of Shorthose is found stamped on cream-coloured ware, pierced wicker-pattern baskets, &c.

SHORTHOSE.

The mark impressed, on a small black Egyptian sugar vase, beehive shaped, with lion's head handles, in Mr. T. Fisher's possession.

Shorthose.

The names of Heath and Shorthose are found in the map of potters in 1802 at Hanley.

SHORTHOSE & HEATH.

A cream-coloured ware dish of embossed wicker pattern, pierced border, has the mark impressed "*Shorthose & Heath*," in the Geological Museum; and on open-work cream-ware baskets and stands. In the Belle Vue Papers the firm is spoken of as "T. Shorthose or Assignees" in 1823.

This is on an earthenware vase, urn shaped, printed with a female figure in a medallion holding an urn and flowers, in the possession of Mr. John J. Bagshawe; it was discontinued about 1823. In 1821 the Directory names John Shorthose & Co. in Tontine Street at Hanley.

SHORTHOSE & CO.

HANLEY. *Ralph Salt* had a small manufactory on Miles' Bank in 1820, for the manufacture of various kinds of figures, he was also an enameller and lustrer; in 1834 he had removed to Marsh Street, where he added porcelain tablets to his other business; he died November 21, 1846, ætat. 64, and was succeeded by his son *Charles Salt*, who had pre-

viously worked with his father, and was a skilful modeller. Parian was made to some extent; a bust of Wesley of that material is in the possession of his nephew at Hanley. He died in April 1864, ætat. 54, when the manufacture entirely ceased.

Salt.

An earthenware figure of a shepherdess, painted in colours, has his name impressed, height 5 inches, in the Geological Museum; also on two figures of Fire and Water in Professor Church's Collection.

Hanley. Mr. *Charles Chatterley* and Dr. *Samuel Chatterley*, were both potters at Hanley, the latter making excellent black Egyptian for tea and coffee sets. Mr. Charles Chatterley made some very beautiful articles. Simeon Shaw notes especially, that in 1829, the date of his work, he had "two candlesticks near sixty years made, one of bisquet, finely ornamented; the other glazed, the column very neatly fluted, the circle beneath the bowl well turned and ornamented with rosettes. A fine vase of extremely white bisquet, *pearl*, I believe, has some blue fern leaf ornaments on the lower parts and the cover; and the handles have scrolled work on them, the blue is very fine, and particularly strong in quality." He was the first who fixed an agent in Holland. "Elijah Mayer was some years his representative there; he subsequently admitted his brother Ephraim into partnership, who survived him, and continued until about 1797, when he transferred the business to his nephews, James and Charles Whitehead, sons of Mr. Christopher C. Whitehead of the 'Old Hall,' one of the early and most eminent salt-glaze potters." Charles and Ephraim Chatterley were both present at the Hanley feast in 1780, the former being chosen Mayor. Charles Chatterley died at Bath in 1786, ætat. 42; Ephraim died in 1811, ætat. 66. Their names are in the map of potters in 1802; they were succeeded by J. & W. Handley, and in 1848 Messrs. Thomas Dimmock & Co. took the premises, who had two other manufactories close by.

Hanley. Shaw mentions a Mr. Miles, of Miles's Bank, Hanley, who produced the brown stoneware about 1700; probably the same as the Thomas Miles of Shelton, the works having been on the boundary line between the two townships. They have long since disappeared, but the name Miles' *Bank*, which is a local term for *manufactory*, still remains.

M 15

There is in the Geological Museum a fayence barrel supported by four cupids of brown glaze, with gilt hoops, resting on a stage of four supports, of good work, apparently the second half of the eighteenth century, impressed with the letters M 15 and M 22. (See *Keramic Gallery*, fig. 324.) There does not appear sufficient authority for attributing this barrel to Miles of Hanley; they are probably marks of the workmen only, for it is the custom in potteries not to pay the workman for his work until it

comes out of the biscuit oven, hence it frequently happens that two workmen may be engaged in making the same sort of ware, and each affixes his mark, that he may know his own: it belongs to a much later period—1st, it has a coating of fluid glaze, which was not introduced until 1745 or 1750; 2nd, it is gilt, and gilding with burnished gold was not practised until about 1760 on Staffordshire pottery.

HANLEY. *Church Works*, established by *Henry Palmer* about 1760, for the manufacture of ware in the style of Wedgwood; he made cream-coloured ware, red engined tea sets, black Egyptian, &c. His father, John Palmer, is spoken of by Shaw as having introduced *salt and litharge* in the glaze. This mark is on a black Egyptian vase, 12½ inches high, with elegant festoons and medallions, in the possession of Mr. J. Hawkins of Grantham.

Simon Shaw mentions the names of Chatterley & Palmer of Hanley as the inventors of the *chalk body ware*, and Henry Palmer and Chatterley were in some way related. Chatterley married a sister of Mr. Samuel Hollins. Henry Palmer copied many of Wedgwood's patterns, and Mrs. Palmer (who was a Miss Heath, the daughter of Mr. Heath, the potter of Lane Delph) seems to have been the active manager of her husband's business. She engaged persons to obtain the new pieces of Wedgwood & Bentley's as soon as they arrived at the London warehouse, for the purpose of copying them. The first attempts were to imitate the black Etruscan-shaped vases with medallions; but as the material of the black basalts was not an invention of Wedgwood, and had been known for many years, and as the patterns were taken from Sir W. Hamilton's published work, of course no steps could be taken to prevent his imitating them. Wedgwood says in a letter to Bentley October 1769: "The body is very good, the shape and composition very well." But he adds, "We must proceed, or they will tread upon our heels." Palmer and his London partner, Neale, whose shop was in Shoe Lane, next copied his Etruscan painted vases, the body being made in Staffordshire and painted in London by a man in Vine Street. An injunction was served upon them for an infringement of Wedgwood's patent, which ended in a compromise; Palmer purchasing a share in the patent. They subsequently discovered the secret of the jasper body; from the specimens we have seen, they were formidable rivals of Wedgwood, and considerable allowance must be made for the harsh words used by him in his published letters, which were never intended for any other eye except that of his partner Bentley, or his expressions would have been more guarded, but they were evidently engendered by trade jealousy, for, as he says, they were "treading upon his heels."

Neale & Palmer.

Palmer got into difficulties in 1776, and Neale (who had married his wife's sister, and was a large creditor) went from London to Hanley to settle his affairs, and the business was carried on by I. Neale alone from 1776 to 1778.

This mark is stamped on a blue mottled vase, with white and gold festoons, eagle neck handles, in imitation of Wedgwood.

In 1778 Robert Wilson was associated with Neale at Hanley, and the style of the firm from 1778–87 was *Neale & Co.*, other partners having joined the concern. In a Directory of 1787 we find the firm spoken of as *Neale & Wilson.*

Neale & Wilson. This mark is on a jelly mould and core in cream-coloured earthenware, enamelled in colours, in the possession of Mr. A. H. Church, Cirencester.

There were other partners in the London warehouse, but who were probably not connected with the Hanley manufactory, unless they were included in the firm Neale & Co. Between 1780 and 1790 the London firm was styled "Neale, Maidment, & Bailey," and subsequently "Neale & Bailey;" the warehouse for the sale of Staffordshire ware was in St. Paul's Churchyard.

Neale & Co. On some blue and white vases, like Wedgwood's jasper, and on green glazed ware in the Geological Museum. One of these is a very important vase, 18 inches high, light green, with richly gilt female heads and festoons in full relief, of elegant form. Another very fine example of their manufacture is a large punch barrel painted with fruits, flowers, and a trophy of musical instruments, by one of the Chelsea artists, surmounted by a figure of Bacchus, and on the pedestal satyrs and children in relief, inscribed "*Neale & Co.*" (*Keramic Gallery*, fig. 326.) Some of the Toby Fillpot ale-jugs were made by them. A pyramidal-shaped jelly mould in two pieces, the inner one painted with flowers, so as to show through the clear jelly, marked "Neale & Co.," was lately in the Baldwin Collection.

They also produced figures; a set of the Seasons, coloured and gilt, is in Lady Charlotte Schreiber's Collection, stamped Neale & Co.

Their names are impressed on a service of cream-coloured ware, like Wedgwood's Queen's ware, in the possession of Mr. W. Meyrick; also on black Egyptian vases, with ornaments in high relief and highly-finished black ware medallions of Inigo Jones, &c. Two ovals, 12 inches by 9, of Dr. Franklin and Washington, stamped Neale & Co., are in Mr.

John J. Bagshawe's Collection. They also successfully imitated his blue jasper ware, even copying the designs, as on a jardinière in the South Kensington Museum.

After the retirement or death of Neale, *Robert Wilson* continued the manufactory alone; he brought to perfection that kind of pottery known as *chalk body*, of excellent quality for fineness of grain and smooth beautiful glaze, of a fine cream colour; he married a daughter of Elijah Mayer.

This mark is on an earthenware plate, white ground, raised ornaments, dolphins, &c., on the border, in the centre a gothic castle, in the South Kensington Museum; and on a large copy of the Portland vase 12 inches high, white figures on grey ground, beautifully executed, the name impressed; the name is also found on copper lustre ware; a punch pot or large size teapot of cream-coloured ware, painted in blue with flowers, is inscribed, on a large escutcheon in front, "George Wilson, 1778," in the Geological Museum; it was a special piece for presentation, as no *George Wilson* was ever in the concern.

WILSON.

A pair of elegant earthenware jardinières, square, with wide mouths, leaf borders, and festoons in relief, in blue, green serpent handles, the meaning of the letter C under the crown is conjectural; it may perhaps refer to the chalk body, for which he was celebrated; the crown and C are sometimes found impressed without the name. A piece in the Geological Museum has the figure 4 impressed beneath C and a crown.

Robert was succeeded by his brother, *David Wilson*, who also inherited his fortune; his name alone occurs in the map of 1802; he eventually took his sons into partnership. In a Directory of 1818 we find "D. Wilson & Sons (Assignees of)." In 1820 the manufactory was taken by Jacob Philips and John Denton Bagster, under the firm of *Philips & Bagster*, earthenware manufacturers; they left the works in 1828, which remained unoccupied for two years. In 1830 they were taken by W. Ridgway, the firm being *W. Ridgway, Son, & Company*, this being one of the six works occupied at Hanley and Shelton. In or about 1848 William Ridgway retired from the concern, leaving his son, E. J. Ridgway, in partnership with Mr. Abington; the firm was styled *E. J. Ridgway & Abington;* the last-named gentleman retired in 1860, leaving *E. J. Ridgway* alone. Mr. E. J. Ridgway reintroduced the jasper body, for which this firm was celebrated in the time of Neale, and vases and other elegant objects are now manufactured in great variety. This firm has also long been noted for stoneware jugs of elegant designs, some of which are engraved in the Art Journal for 1851; in 1866 he removed to the large manufactory, which was just completed in Bedford Place, Hanley.

Hanley. In Wedgwood's list of potters, about 1710, Hugh Mare and John Mare were makers of black and mottled wares at Hanley, and at Hot Lane or Cobridge. Messrs. J. & R. Mare were potters here about the middle of the last century; in 1770 they signed an agreement with other potters to sell their wares at stated prices; they were both present at the Hanley feast in 1763. In the map of 1802 we find John Mare alone; he was doing a good business in 1823.

Hanley. *William Baddeley* is in the map of 1802, having a manufactory at Hanley; he was a brother of Messrs. J. & E. Baddeley of Shelton. His works were situated at Eastwood, now called Eastwood Mill; he was a maker of black ware, cream ware, &c. The word Eastwood is frequently found on this description of ware, but no potter is known of that name. In the Directories for the years 1818 and 1822 William Baddeley is described as a "Manufacturer of fancy and ornamental earthenware at *Eastwood;*" and it is possible he adopted this mark to distinguish it from his brothers, J. & E. Baddeley of Shelton. On vases, the word is usually impressed on the plinth.

Eastwood.

This mark is impressed on a match-pot of yellow clay, ornamented with blue raised leaves and figures.

EASTWOOD.

Simeon Shaw tells an anecdote of one of this family which occurred about 1750; he says:—

"About this time the lathes for turning were made at Congleton, because the secret of properly tempering the spindle and collar was possessed only by a smith resident there. In Hanley there resided a very ingenious smith (proved since to be Mr. John Baddeley of Eastwood), to whom the business was suggested; on a certain day he dressed himself as a potter, with white apron, and also white gloves on his hands, to prevent them being noticed by the smith at Congleton, and having a spindle, &c., with him, he accompanied Mr. W. Brooks and Mr. Thomas Greatbach of Hanley, each having his spindle, &c., to the shop of the mechanic and smith, where he witnessed the several operations, and afterwards practised them at Hanley; and so careful was he to preserve the secret, that according to the statement of his daughter (the late Mrs. Poulson of Stoke). he frequently performed the most particular operations about midnight, having only the company and help of his daughter. Thomas Greatbach suggested the movement of an engine lathe to Mr. Baddeley, which was successfully constructed and was publicly sold in 1828."

Hanley. *Mr. Richard Hollins* of the Upper Green established a manufactory about 1750; he died in 1780 aged seventy-eight years, and was buried in Hanley Churchyard. He was succeeded by his sons *T. & J. Hollins*, whose names are shown in the map of 1802; they subsequently admitted their brother Richard Hollins into partnership, the firm being *T. J. & R. Hollins*, and continued so to the close of 1820. The finer productions of this manufactory date from 1790 to 1800; latterly

they produced goods of a common description. The works are not now in existence. John Hollins died in December 1855, at the advanced age of ninety-six years. We find Samuel Hollins, another brother, occupying the manufactory at the Vale in Shelton in the Directories of 1786 and 1802.

On a basin in jasper ware, white ground with cameo figures in blue, representing a female weeping at a tomb, children, &c.; mark impressed; and on a bowl in the Geological Museum, white body and blue raised figures, highly finished in imitation of Wedgwood.

T. & J. Hollins.

Hanley. Keeling, Toft, & Co. were potters from 1806 to 1824; they made Egyptian black and other wares of the period; their names are stamped on a black ware tea set. In 1823 they are named as being then in business, by Mr. Bell of the Belle Vue works. Toft & May were successors from 1824 to 1830.

Keeling Toft & Co.

Hanley. Valentine Close was a potter here in the last century; he was present at the election feast in 1783, and in 1796 took out a patent in conjunction with James Keeling of Hanley for improvements in kilns; his name is also in the Directory of 1802.

Hanley. Messrs. Unwin, Holmes, & Worthington, makers of an ordinary description of earthenware for domestic use, but not of an artistic character; this imposing mark is on a fayence cup and saucer, red leaf border; the word *Dresden* refers to the pattern merely, not to its quality.

Hanley. The name of Sneyd occurs on jugs of red and other colours, in rude imitation of the Portland vase, of recent manufacture; and common ware.

T. SNEYD
HANLEY.

Hanley. Edward Keeling's name is in the Directory of 1786 as a potter at Hanley; he was succeeded by James Keeling, who in 1802 was then in the business, and in the Belle Vue Papers, 1823, he is named as being proprietor. In 1796 he patented a substitute for the lead glaze on Queen's ware, and in the same year, in conjunction with Valentine Close, took out a patent for inventions and improvements in the construction of ovens and kilns, and the saving of fuel. Mr. James Keeling, in the latter part of 1828, produced, by printing, a dinner service, which

was at the time much esteemed; it was ornamented with views from the illustrations of Buckingham's Travels in Mesopotamia; which was followed by other manufactures, completing services of views in Turkey, Persia, and Hindostan. In 1843 it was worked by Samuel and Jno. Burton.

Mann & Co. Hanley.

Hanley. Messrs. Mann & Co. had a manufactory of a very common description of pottery, which was not in existence more than two years, 1857 and 1858.

The following manufacturers, not previously mentioned, are still located at Hanley:—

Messrs. J. Adams & Co., jasper and majolica.
„ T. & C. Ford, decorated china.
„ J. & T. Bevington, parian.
„ Powell & Bishop, decorated china and earthenware.
„ R. Scrivener & Co., decorated china.

Shelton. Josiah Twyford is mentioned in Simeon Shaw's list of improvers of pottery (page 618) as having introduced the use of pipe-clay from Devonshire in the making of white stoneware; he is also mentioned as having gained access to the works of Messrs. Elers to obtain their secrets, as well as his neighbour Astbury. There is an octagonal plate in the Geological Museum of Delft ware painted in blue with river scene; marked in blue under the glaze "I. T. March $\frac{e}{y}$ 1. $17\frac{39}{40}$"—which is attributed to him.

ASTBURY.

Shelton. Mr. Astbury had a pottery here in the beginning of the eighteenth century. He made red, crouch, and white stoneware; he died in 1743, ætat. 65. It is said that by pretending to be an idiot, he obtained employment at the Elers' manufactory at Bradwell, and thus became possessed of their secret of making their red and salt-glazed stoneware, which was very much in request from its fine quality and elegant forms. His son, Thomas Astbury, in 1725 commenced business at Lane Delph, and made a cream-coloured stoneware. A mug, dated 1730, has on it a tulip, rose, and auricula, fairly designed and executed; some specimens have a red body with white ornaments.

Wedgwood, in a letter to Bentley, July 19, 1787, attributes the discovery of the improvement in the white stoneware by the addition of calcined flint to Mr. Heath, although Simeon Shaw and Parkes speak of the younger Astbury as the inventor.* He says:—

* It will be seen hereafter, in speaking of Dwight of Fulham, that he used "calcined beaten and sifted flints" in the composition of his wares nearly fifty years before either Astbury or Heath are here stated to have made the discovery.

"The *white stoneware* was produced by using the white pipe-clay instead of the common clay of this neighbourhood, and mixing it with flint stones calcined and reduced by pounding into a fine powder. The use of flint in our pottery is said to have proceeded from an accident happening to one of our potters, a Mr. Heath of Shelton, on his way to London. His horse's eyes becoming bad, he applied to an horsler on the road, who told him he would cure the horse and show him what means he used. Accordingly he took a piece of black flint stone and put it into the fire, which to our potter's great astonishment came out of the fire a most beautiful white, and at the same time struck him with an idea that this fine material might improve the stoneware lately introduced among them. He brought some of the stones home with him, mixed them with pipe-clay, and made the first *white flint stoneware*."

Shelton. Samuel Hollins, a son of Mr. Richard Hollins of the *Upper* Green, Hanley, established about 1774 a manufactory of fine red ware teapots with figures in relief, black basaltes, &c., he procured the clay from Bradwell, being the same formerly used by the *Elers*. He joined the New Hall Company in 1777, but continued his private works as before. We find his name mentioned at Vale Pleasant in Shelton in a map of the year 1802; he retired from business in 1816, and died in 1820, at an advanced age, and is buried with his two wives in Hanley churchyard.

This mark is on a jug of marone ware with embossed hunting scene, name impressed; and on a basin of sage green ware, fluted and embossed with flowers, decorated with dark blue bands; in the Geological Museum. (*Keramic Gallery*, fig. 321.)

S. HOLLINS.

Shelton. The Bell Bank in Albion Street was in the first half of the eighteenth century carried on by *Mr. Werner Edwards*, for the manufacture of the various kinds of pottery then in demand with lead ore glaze; he was a good practical chemist, and produced fine enamel colours, and presented Mr. H. Daniel of Stoke with his drawing book, containing also his receipts for enamels; he died in 1753.

About 1790 the Bell Works were taken by *Messrs. Job and George Ridgway;* Job was an apprentice of Wedgwood, and George was his elder brother. They continued in partnership until 1813, when Job left to build the Cauldon Works, leaving George to conduct the Bell Works alone. On the death or retirement of *George Ridgway*, his nephews *John and William Ridgway*, the sons of Job, some time previous to 1824 succeeded to the Bell Bank. In 1830 they separated, John leaving to conduct the Cauldon Works, while William remained to manage the Bell. *Mr. William Ridgway* extended the business considerably, and occupied five other works, combining three or four firms, of which he was the head:—

1. China works (formerly Geo. & Thos. Taylor's), W. Ridgway & Son.
2. Pot work (formerly Elijah Mayer's), W. Ridgway & Son.

3. Pot work (formerly Palmer's & R. Wilson's), W. Ridgway & Son.
4. Pot work (formerly Toft and May), W. Ridgway.
5. China and earthenware works (formerly Baddeley's, and afterwards Hicks, Meigh & Johnson), taken in 1836 under the firm of W. Ridgway, Morley, Wear & Co.

Some of the marks of this firm are very elaborate: a dessert service in Mr. Coates' possession, painted with flowers, has the mark stamped in brown under, with an elegant vase, against which rests an anchor, and W. R. & Co.

The firm was dissolved in 1854; and the Bell Works, after being closed for a short time, were purchased by *Joseph Clementson* in 1855, who at the time was a manufacturer of white granite ware, &c., for the American market, at a manufactory nearly opposite, called the Phœnix Works; he was thus enabled to extend his business largely; he died August 22, 1871. The Bell Works are now carried on by his sons, under the style of *Clementson Bro^s.*

Shelton. *Cauldon Place Works.* These works were built in 1813 by *Job Ridgway* from the Bell Bank, who took into partnership his sons *John and William Ridgway;* it was, however, of short duration, for Job died on the 30th May 1814, aged fifty-four years.

Ridgway & Sons. The name of this firm, *Job Ridgway & Sons,* is on a pair of porcelain urns and covers, very much like that of Swansea, painted with bouquets of flowers and gilt borders, made about 1813, in Dr. Diamond's Collection.

From 1814 to 1830 the sons John and William Ridgway continued in partnership, but in the year 1830 they separated, William being considered too wild and speculative by the steady-going John, who remained at Cauldon Place; William taking the Bell Bank under his control. The words "India Temple" on the annexed mark refer only to the pattern.

John Ridgway remained alone from 1830 until he retired in 1858. One of his early marks is here given: it occurs on an earthenware plate of the blue printed willow pattern; stamped in the paste. John Ridgway was a party to several patents, one in 1825 for an improved china tap; another in 1840 for improvements in the moulds used for earthenware and porcelain; two others, in conjunction with George Wall, for improvements in apparatus and machinery in the manufacture of china, &c., and improving and preparing bats of porcelain and earthenware, and shaping them into articles, &c. In 1847 John Ridgway obtained a patent for improvements

in the manufacture of paste boxes and similar articles in china or other plastic materials, with moulds and pressing apparatus, &c. In 1852 another patent for "improvements in the method of ornamenting china, earthenware, and glass, by applying the art of electrotype or electro-metallurgy, &c."

The mark in the margin was used when royal patronage was accorded about 1850. At the time of the International Exhibition of 1851 his attention was especially directed to the production of a class of goods to meet the views of the late Prince Consort and the London Board of Health, in connection with sanitary reform, and the appointment of potters to the Queen was made at that time. John Ridgway died without issue in 1860; he retired from the Cauldon Place Works in 1858, and they were taken by Messrs. T. C. Brown, Westhead, Moore & Co., who in 1872 took also the Victoria Works at Shelton, formerly occupied by Mr. Thomas Cooper; their mark is given in the margin.

Shelton. *Messrs. R. & J. Baddeley;* established about 1750 or earlier. Shaw speaks of the surprise occasioned by their extravagance in having their manufactory covered with tiles instead of thatch as formerly used, and for being the first who erected four hovels in a row behind, instead of two. R. Baddeley retired about 1780; he died in 1810 or 1812. Printing with oil is said to have been first practised here about 1780. The first copper plates were engraved by a person named Oliver Dixon. Mr. William Smith, an engraver of considerable merit in Liverpool, was engaged to execute plates in a superior style for Mr. R. Baddeley, and the excellence of the pottery and the decoration were unrivalled for a considerable time. The firm from 1780 to 1806 was *John & Edward Baddeley.* Mr. John Baddeley for some time employed Mr. Thomas Radford to print tea services by an improved method of transferring the impression to the biscuit, which was attempted to be kept secret, but was soon developed.

The letters I. E. B. stamped, are on a Queen's ware dish of superior ware and decoration belonging to this firm. In 1806 the Baddeleys retired, and they were succeeded by *Messrs. Hicks & Meigh,* who carried on the business until 1820, when they took into partnership Mr. Johnson, who was traveller for them. The firm from 1820 to 1836 was *Hicks, Meigh & Johnson,* who produced excellent pottery and porcelain. They retired in that year, and were succeeded by *W. Ridgway, Morley, Wear & Co.,* who carried it on from 1836 to 1845, when W. Ridgway left the concern, and the firm was

I. E. B.

R. M. W. & Co.

F. Morley & Co. In 1850 Mr. F. Morley purchased the moulds and patent of Mason of Fenton's ironstone china, and took Mr. G. L. Ashworth into partnership. Shelton is now called Hanley. In 1862 *Messrs. G. L. & T. Ashworth* took the business. A transfer printed and coloured plate with Chinese subject has the mark of a crown and "Mason's patent Ironstone China, Ashworth's."

Morley & Ashworth, Hanley.

Shelton. The *New Hall* works were built by Mr. Whitehead, a celebrated maker of the white stoneware salt glaze, and carried on successfully by him for many years. The premises were taken about 1782 by a company of potters who had purchased Champion's (Cookworthy's) patent for the manufacture of porcelain, which had been renewed in 1775 in spite of the opposition of Wedgwood and others, and sold to them in 1777. The company consisted of Messrs. Samuel Hollins, of Shelton; Anthony Keeling, of Tunstall; John Turner, of Lane End; Jacob Warburton, of Hotlane; William Clowes, of Port Hill; Charles Bagnall and Mr. Heath, of Shelton. It was first carried on at the establishment of Anthony Keeling, at Tunstall, and it is stated Champion himself undertook the superintendence, and continued to do so from the date of the purchase in 1777* until 1782. After Champion's retirement some misunderstanding arose among the proprietors, which caused Anthony Keeling and John Turner to retire from the concern: the others took the New Hall at Shelton about 1782, and it was then called the *New Hall China Manufactory.* In a Survey of the Potteries in 1786 the firm is described as Heath, Warburton & Co., china manufacturers; subsequently it was Hollins, Warburton, Clowes & Daniel. The "Staffordshire Pottery Directory" of 1802 says:—

"The porcelain or china manufactory is at Shelton, carried on under the respectable firm of Hollins, Warburton & Co. The china made here is very little if at all inferior (especially in the colours) to that of the East Indies. This kingdom produces all the various stone and clay which are used in this manufactory, and from the number of years it has already been established (written in 1802), added to a regular increase of encouragement and demand for their porcelain, there is no doubt but the worthy proprietors will reap the fruits of their spirited adventure in fame and emolument. The ingenious Mr. Champion of Bristol, who discovered the art of making this porcelain, expended an ample fortune in the various trials. He had the

* Mr. Owen ("Two Centuries of Potting at Bristol") has, in defiance of all the authorities, boldly asserted that Champion did not dispose of his patent to the Staffordshire Company until 1782, but that he continued working it at Bristol up to that date. We do not consider that he has proved this satisfactorily, and we therefore place greater reliance upon Shaw's account that Champion sold it to them in 1777, for this reason—Shaw's information was derived from persons who were living at the period of the establishment of the china manufactory in Staffordshire, and from one in particular whose valuable remarks he acknowledges, viz., Mr. Jacob Warburton, an original proprietor, and who lived to see its extinction in 1825; he was born in 1740, and died in 1826, aged 86 years.

good fortune, however, of bringing it to perfection, and obtained a patent for the exclusive privilege of making it, which he sold to the above gentlemen for such a sum of money as enabled him to retire to America."

Examples of the hard paste porcelain produced here under Champion's patent are very scarce, and cannot now be identified. The most extensive as well as the most profitable branch of the company's business was the manufacture of a glaze called "composition;" this composition doubtless included the materials of the ware itself, which was supplied to potters all over England in very large quantities, and as they do not appear to have monopolised the patent, they no doubt granted licenses for the employment of hard paste materials; hence, it is probable both Liverpool and Lowestoft obtained their supplies from this source, for *hard paste china* was produced at both places as early as 1777 or 1778. After the expiration of Champion's patent in 1796 the New Hall Company still continued to supply *composition* to other manufacturers.

In 1810 the firm was Samuel Hollins, Peter Warburton (son of Jacob), John Daniel, & William Clowes, about which time bone paste was introduced into their manufacture. In 1810 Peter Warburton, of Cobridge, in the county of Stafford, china manufacturer, took out a patent on behalf of the company for his "new invented method of decorating china, porcelain, earthenware and glass, with native, pure or adulterated gold, silver, platina or other metals, fluxed or lowered with lead or any other substance; which invention or new method leaves the metals after being burned in their metallic state." Granted for fourteen years. Mr. John Daniel was the managing partner for many years prior to his death in 1821.

In 1820 the mark in the margin was used. In 1825 the entire stock was sold and the manufacture of china ceased. The works having been closed for a time were opened as an earthenware manufactory by Mr. W. Ratcliffe, which in 1842 passed into the hands of Messrs. Hackwood & Sons, the name impressed; and seven years after Mr. Hackwood senior, dying, the firm was *Thomas Hackwood*. A pair of small oval dishes in cream-coloured ware, artistically painted with knights and armed figures by George Eyre, whose monogram is added, have the name *Hackwood* impressed; in the possession of Mr. John J. Bagshawe, of Sheffield. In 1856 the firm was *Cockson & Harding*, whose mark is given in the margin. In 1862, Mr. Cockson having retired, it was continued by *Messrs. W. & J. Harding*. A sugar basin in pale blue glazed earthenware, with white ornaments in relief, has the name impressed, and

HACKWOOD & CO.

HACKWOOD.
C. & H.
late
Hackwood.

HARDING.

a cream jug of brown glazed ware in the Geological Museum. The ware made here for the last twenty years has had no interest for collectors.

SHELTON. Charles Bagnall was a potter here about 1760, and is probably the same spoken of by Wedgwood in a letter to Bentley in 1768, as Bagnall & Baker, who were copying his patterns, especially what he calls the "blue necked vases." As early as 1715 there was a potter named Bagnall at the Grange, Burslem, a maker of butter-pots, no doubt a progenitor. Charles Bagnall, of Shelton, joined Champion's China Works in 1777. In the Survey of 1786 the firm was described as Heath and Bagnall; this was perhaps the "Joshua Heath" who signed the bond regulating the trade prices in 1770, and who with his partner joined Champion's China Works in 1777. The late Mr. Bernal had a yellow drab bowl-shaped mug, inscribed round the top "JOSHUA HEATH 177 ," the last figure being obliterated; this may have been the person referred to.

SHELTON. *Thomas Fletcher & Co.* resided at Booden Brook, Shelton. They were established about 1786, but did not manufacture pottery; they were "Black printers," and purchased the ware they decorated from other manufacturers, and printed it at their own house; there is a person now living in Hanley, who was with them in 1806; he says they were in business until about 1810. "Thomas Fletcher, black printer and enameller," of Shelton, will be found in the Directory of 1802. The name of this firm is on a mug, underneath an engraving in black of Louis XVI. taking leave of his family on the morning of his execution; the mug is of Queen's ware, apparently of the latter part of the last century. In the Geological Museum.

Fletcher & Co. Shelton.

SHELTON. On a group of flowers in *biscuit*, finely modelled, and a basket of biscuit flowers; in Mr. J. Mills' Collection, Norwich. He was only a decorator of china, not a manufacturer.

Edward Phillips, Shelton, Staffordshire.

SHELTON. *T. Twemlow* had a manufactory here, which was being carried on in Josiah Wedgwood's time, about 1770, and is referred to in his letters, but particulars are wanting; he was present at the Hanley Feast in 1780. In the Survey of 1786 (page 595) we find G. Twemlow, potter, at Shelton, but his name is absent from the list of 1802.

SHELTON. An old-established china and earthenware manufactory, is alluded to by Ward as being then worked by Messrs. Yates & May, heretofore by John and William Yates, and previously by their father; John Yates' name is mentioned in the lists of potters in 1770 and 1783; in the map of 1802 we find John and William Yates at Shelton.

STOKE-UPON-TRENT. Minton's, established in 1790 by Mr. Thomas Minton. He was an apprentice of Mr. Thomas Turner, of Caughley, having been articled as an engraver; he was a native of Shropshire, and

on the expiration of his term of service went to town, and worked for Spode at his London house in Lincoln's Inn Fields. In 1788 Thomas Minton came to Stoke, and bought land belonging to a Mr. Hassall, and built a house and works on the site which has since become so celebrated. He entered into partnership in 1790 with Mr. Joseph Poulson, who had been manager at Mr. Spode's works, which were at that time the principal in Staffordshire. The firm was joined in 1793 by Mr. Pownall, who quitted it in 1800. Mr. Poulson died in 1809, leaving Mr. Thomas Minton alone to conduct the business. His second son, Herbert, was born on the 4th February 1793, in his father's house, which was then on the banks of the Trent. Up to the year 1798 earthenware alone had been made at the Stoke works, and the staple of the business consisted of white ware ornamented with blue, in imitation of common Nankin, and in that branch of production the abilities and experience of Mr. Thomas Minton as an engraver had acquired for the firm a good commercial reputation. Mr. Herbert Minton was educated at Audlam School in Cheshire. The manufacture in semi-transparent china was commenced in the year 1798, but owing to its proving unprofitable, that department of production was abandoned in the year 1811, to be resumed about 1821. In 1817 Mr. Herbert Minton and his elder brother, who subsequently entered the Church, were admitted into partnership with their father. About 1825 a marked improvement was effected in printed earthenware, both in the body, which was made whiter and purer, and in the glaze, in which borax to a great extent took the place of lead. Owing to family circumstances, Mr. Herbert Minton nominally retired from the firm during the years from about 1823 to 1836, when, on his father's demise, he succeeded to the business, his brother having left the business to enter the Church about the year 1821. Shortly after his father's death in 1836 Mr. Herbert Minton admitted Mr. John Boyle as a partner, who remained for about five years, and then joined the firm of Wedgwoods'. Mr. Boyle's place at Stoke was taken by Mr. Michael Daintry Hollins. The last phase of the firm, for about ten years previous to Mr. Minton's demise, consisted of Mr. Minton and his nephews, Mr. M. D. Hollins and Mr. Colin Minton Campbell.

Mr. Herbert Minton, late of Hartshill, Stoke-upon-Trent, died at Belmont, Torquay, in 1858, in the sixty-sixth year of his age, and the business was continued by Messrs. M. D. Hollins & C. M. Campbell.

Fifty years ago Mr. Thomas Minton's establishment at Stoke gave employment to just about fifty hands, and at the date of his son's death upwards of 1500 were in active occupation. The various branches which he most strenuously aided were, earthenware and ordinary soft porcelain; hard porcelain; parian; encaustic tiles; azulejos, or coloured enamel tiles; mosaics; Della Robbia ware; majolica; and Palissy ware.

After the year 1825, when the Derby manufactory began to decline rapidly, many skilful workmen joined the Stoke Works, and the class of goods involving artistic decoration rapidly improved. Among the best painters employed by Mr. Minton at that time were Steele, Bancroft, and Hancock, in fruit and flowers. Mr. John Simpson held the position of principal enamel painter of figures and the highest class of decorations from about 1837 to 1847, when he came to town to take charge of the department of enamel painting on porcelain at Marlborough House. Mr. Samuel Bourne remained as chief designer to the firm until 1848, when the growing importance of Schools of Design effected a change. The lead was then taken by M. Jeannest, until his death. M. Carrier, a very clever sculptor, was subsequently employed to design many graceful objects, and M. Protât, well known through the part he took in the splendid sideboard, for which M. Fourdrinois gained his Council medal at the Exhibition of 1851, is now the principal modeller. No less than fourteen of Mr. Minton's *employés* received medals and other rewards at the Paris Exhibition. After the troubles of 1848 in France, Mr. Minton was so fortunate as to secure the co-operation and services of M. Léon Arnoux, a gentleman who had long enjoyed the reputation of being perhaps more profoundly versed in the mysteries of keramic manufacture than any other *savant* in France.

The services of Mons. Solon-Milès, formerly a sculptor and decorator at Sèvres, have recently been secured at Minton's. The decoration in which he distinguishes himself consists in applying white slip or *engobe* with a brush on grounds of celadon, toned grey, green and chocolate. The invention (if it may be so called, having been adopted by the Chinese centuries before) dates from about twenty years back. It was employed by MM. Regnier, Choiselat and Gely with varied success; but the sculptor, M. Solon, has almost made it his own by the skill and taste he displays. Numerous oxides may be employed, and the half tones are very effective. The most exquisite shade, however, has been compared to a "cloud of cream" in a cup of tea. The white paste or slip is applied with a brush, in successive layers on the coloured paste, which itself is embodied with the porcelain, that is to say, a given thickness added to it, either by means of a brush or by immersion, thus making a rough shape which is afterwards rounded and trimmed with sharp and cutting implements or a small scraper until it has attained a given thickness. When this bas-relief is completed, it is subjected to the first baking, which gives it consistence enough for it to be dipped at once into the enamel glaze. Lastly comes the final baking, and provided the piece has succeeded, nothing can exceed the charm of the result; the thicker portions in melting retain a relief which forms the actual outline, and the thinner parts enable the groundwork to show through them, and

these form the flesh, a cloud of floating draperies, reminding us of Wedgwood's white reliefs on blue jasper, although totally differing in construction, the latter being moulded and applied to the surface. M. Solon usually signs his name "Solon," but occasionally his delicate reliefs have the word "Milès" or the monogram in the margin.

As regards the manufacture of Parian (described in detail on page 669), there has been considerable discussion with respect to the rival claims of the houses of Copeland and Minton to the origination of this material, and the jury of 1851, after receiving statements from both firms, deduced therefrom that "whichever party may have actually been first in publicly producing articles in this material, both were contemporaneously working with success towards the same result."

From the first launching of the material, a lively competition sprang up between the firms of Copeland and Minton, and to both it unquestionably proved a source of increased profit and extended reputation. It was also most useful in two ways,—in teaching the public eye to recognise pure beauties in graceful form divested of any possible vulgar glitter, and in attracting to the potteries a class of artists such as had not found employment there since the days of Wedgwood.

Most of these particulars have been taken from the address delivered at the Society of Arts on the 28th May 1858, "On the Influence exercised on Ceramic Manufactures by the late Mr. Herbert Minton," and we regret our limits will not permit us to quote more fully from the eloquent eulogium delivered on that occasion by the late Sir M. Digby Wyatt.

We will conclude this short history with the admirable remarks by Josiah Wedgwood, accompanying his catalogue of products, published in 1777, as being equally applicable to the life and works of Herbert Minton, "A competition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures. The desire of selling much in a little time, without respect to the taste or quality of the goods, leads manufacturers and merchants to ruin the reputation of the articles which they manufacture and deal in; and whilst those who buy, for the sake of a fallacious saving, prefer mediocrity to excellence, it will be impossible for them either to improve or keep up the quality of their works.

"All works of art must bear a price in proportion to the skill, the taste, the time, the expense, and the risk attending the invention and execution of them. Those pieces that for these reasons bear the highest price, and which those who are not accustomed to consider the real difficulty and expense of making fine things are apt to call dear, are, when justly estimated, the cheapest articles that can be purchased, and such are generally attended with much less profit to the artist than those that everybody calls cheap.

"Beautiful forms and compositions are not to be made by chance; and

they never were made nor can be made in any kind at a small expense; but the proprietors of this manufactory have the satisfaction of knowing, by a careful comparison, that the prices of many of their ornaments are much lower, and all of them as low as those of any other ornamental works in Europe of equal quality and risk, notwithstanding the high price of labour in England, and they are determined rather to give up the making of any article than to degrade it."

In 1868 Mr. Colin Minton Campbell, nephew and heir to the late Mr. Herbert Minton, dissolved partnership with Mr. Hollins, and he now carries on the business in conjunction with his cousins—Thomas William, and Herbert Minton, great-grandsons of Mr. Thomas Minton, the original founder. These gentlemen have greatly extended the works by applying steam and machinery in the various processes.

The annexed is an early mark of Thomas Minton of Stoke; it occurs on porcelain services and dishes, painted with flowers, birds, &c., in colours, with gold borders; there are several specimens in the Collection of the Rev. T. Staniforth.

Another mark of Thomas Minton, here given to show, by the number, that the mark is to be read this way up, for some have supposed it to be W, and not M. It occurs on two highly decorative bowls, profusely gilt, with scrolls on dark blue ground, and medallions of flowers, like Chamberlain's of Worcester. (*Keramic Gallery*, fig. 333.)

Minton & Boyle
1837.

These names occur on the model of a hunting horn in the Mayer Museum, Liverpool; from 1836 to about 1842. They also made stone china, opaque china and other varieties, at that time so much in vogue, as well as felspar china; some services we have seen painted with oriental flowers and birds, are marked underneath with a violet scroll inclosing a number in red, and below "*M. & B.* FELSPAR PORCELAIN."

B. B.
New Stone.

MINTON'S. This mark indented, as well as the printed scroll following, were in our previous edition wrongly attributed to Messrs. Barr of Worcester; but stone ware was never made there, and the Messrs. Minton have furnished us with a coloured print of the "Amherst Japan" pattern used by their firm many years since on the "New Stone;" the letters B. B. signifying "*Best Body*." From 1845 to 1861 all earthenware made by Minton was stamped "*B. B. New Stone*." To give the names of all the various patterns adopted by manufacturers would be an endless

task and not within our province, for, as Messrs. Minton state, their house alone has issued many thousand patterns, and to send copies of all would be a large and expensive undertaking.

Lord Amherst was appointed Governor-General of India about 1823, and this was probably one of the services selected by him on going out.

The ermine mark, indented, or painted in gold and colours, has since 1851 been used on porcelain. The word MINTON impressed has been the distinctive mark since 1865, both for china and earthenware. In January 1872 this trade-mark was registered, and all their works subsequent to that date are so stamped. The style of the firm is now "Minton's Fine Art Porcelain and Earthenware, Mural Decoration, Patent Mosaic, Majolica, Parian, Decorated China and Earthenware."

MINTON.

STOKE-UPON-TRENT. Mr. Michael Daintry Hollins, nephew of the late Herbert Minton, dissolved partnership with Mr. Colin Minton Campbell, of Mintons, in 1868, and erected at a great cost a very extensive range of works, where he devotes his energies to the production of encaustic and majolica tiles, slabs, panels, ecclesiastical decorations, &c.; the style of the firm is "Minton, Hollins & Co."

SPODE.

STOKE-UPON-TRENT. The first *Josiah Spode* entered this manufactory about 1770; he was an apprentice of Mr. Whieldon, of Fenton, in 1749. In his account book, quoted by Mr. Jewitt (*Art Journal*, May 1864), are the following entries referring to him:—

1749, April 9. Hired Siah Spode, to give him from this time to Martelmas next 2s. 3d., or 2s. 6d. if he deserves it; 2nd year 2s. 9d.; 3rd year 3s. 3d.; paid full earnest 1s.

This hiring was per week. Another entry, 1752, February 22:—

Hired Josiah Spoad for next Martelmas, per week, 7s.; I am to give him earnest 5s.; paid in part 5s.

1754, Feb. 25. Hired Siah Spode, per week, 7s. 6d.; earnest £1. 11s. 9d.; paid in part 16s.

Mr. Spode took the works of Messrs. Banks & Turner. About 1784 he introduced the blue printed into Stoke of the old willow pattern, and made creamware, black printed, black Egyptian, &c.; he also made jasperware. His name is stamped on a jasper incense or scent vase, with amorini on the sides and bands of flowers round, in white relief on blue, white lizard handles; in Mr. T. Fisher's possession.

SPODE.
Felspar Porcelain.

He died in August 1797, *ætat.* 64, and was succeeded by his son Josiah; about 1800 he commenced the manufacture of porcelain, and introduced bones into the paste as well as felspar, which increased the transparency and beauty of his ware. This porcelain had a very extensive sale, and to meet the taste of the day, much of it was profusely gilt and painted with flowers.

At this period the London dealers were principally supplied with porcelain from Worcester, Derby, and Caughley; he therefore exerted all his efforts to produce varied shapes, engaging the best modellers and artists to compete with them. His enameller, Mr. Henry Daniel, here first introduced in 1802 the present method of ornamenting porcelain in raised unburnished gold, similar to embossed dead gold or frosted work on plate. In the year 1805 he also made a sort of fine ware, called opaque porcelain, which was sold to a great extent throughout England and on the Continent. Spode and other manufacturers inundated France with this description of ware under the name of ironstone china, which almost entirely superseded their fayence, being so much more durable, and inflicted great injury upon the trade of the French potters; many of whom were compelled to abandon the manufacture. The Prince of Wales visited the works in 1806, and Mr. Spode was appointed potter to his Royal Highness. The second Josiah Spode died in 1827, and his cousin, Josiah Spode the third, died a few years after.

The second Josiah Spode was the most successful china manufacturer of his time, and acquired a large fortune in business. He erected a noble mansion at Penkhull, called the Mount, about 1803; he also contributed largely towards the building of the new parish church of Stoke: the four corner stones of the church and the chancel, each about 16 in. by 12 in. superficial measure, were made by him and laid by the Dean of Lichfield, Mr. Spode, Mr. Kirkham, and Mr. Tomlinson. One slab was of the best porcelain, with bas-relief inscription and a landscape with a view of the old church and town of Stoke, embossed and gilt border; the second was of rich brown porcelain; the third of jasper; the fourth of patent stone porcelain; the fifth of blue painted pottery.

He established a regular London business, which was very successful, the clear profits of this alone in the year preceding his father's death exceeding £13,000. A confidential manager was mainly instrumental in effecting it, and Mr. Spode's satisfaction was evinced by a most substantial mark,—a present of £1000, and a further reward for his assiduity and integrity by a share of the London business. Mr. Spode went to reside at Stoke, leaving his partner, Mr. William Copeland, to manage the town trade.*

* Mr. Marryat, speaking of English pottery, directs attention to the ceiling of the new reading room now in course of construction at the Imperial Library of Paris:—"That the ceiling of

We cannot close the account of this important manufactory without describing the beautiful Parian biscuit, which, if not invented by the Messrs. Copeland, was carried to the greatest perfection by them. M. Léon Arnoux thus describes the manufacture :—

Returning to the present manufacture, the first that we shall mention amongst the class of vitrified bodies is the biscuit, which is now so extensively used to make ornaments, figures, and decorative pieces for our dessert services. This biscuit is called *Parian*, *Carrara*, or *Statuary biscuit;* all these names indicating the similarity existing between it and the best marbles that it is intended to represent. This process is chiefly the result of the employment of a soft felspar instead of Cornish stone. Although this biscuit is fired to a heat which is not very high, if we consider its compound, we shall see that there is very little difference from the true porcelain—a very fusible one if you like, but it will have nearly all its characters. The fabrication of Parian figures requires a much greater capacity and dexterity than any other branch of manufacture ; for the figures are cast in a great number of separate pieces, and their joining and repairing requires a certain knowledge of the human figure. As these figures, instead of being pressed in moulds in the regular way, are cast with the compound prepared in a liquid state, the consequence is a considerable diminution of their bulk in the firing process, no less than a quarter of the model. These figures contracting so much in the fire, and being made of a fusible material, would lose their shape, and fall in many cases, if not supported all round with props of the same material. The firing itself requires great attention, for on the way it is managed depends the colour of the biscuit. This colour is not given by any material mixed in the compound, but by the small quantity of oxide of iron which is contained in the clays and felspar, pure as they may be. During the firing, as the atmosphere of the inside is oxidising, this small quantity of iron forms with the silica a silicate of peroxide of iron, which, like all the peroxidised salts of this metal, has a yellowish-red colour. It is the small quantity of that salt spread in the mass which gives that yellowish-white colour which is so agreeable. If, on the contrary, by neglect or any other reason, there should be a great amount of smoke or flame, the nature of the atmosphere changing, the peroxide of iron would be partly reduced, and the result would be a salt of protoxide of iron, manifest by its bluish green colour. In this last case, the Parian loses the greatest part of its beauty.

If we compare our Parian with the biscuit made on the Continent—in Copenhagen, for instance,—we shall perceive the enormous difference in their relative appearance ; whilst the Continental biscuit acquires in firing a greater sharpness, it is the reverse in the Parian ; whilst the former, with its hard, cold appearance, will reject the light, this light, penetrating into the latter to a certain depth, gives it a softness which has never been realised before. By these precious qualities this article is in very great favour at the present time, and is manufactured with a good deal of taste by Messrs. Copeland, Minton, Rose, Wedgwood, and others.

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the domes was intended to be composed of earthenware slabs was part of the primary design, and Continental Europe was explored in vain for potters willing to undertake so colossal a task. At length Messrs. Copeland expressed their willingness to grapple with the difficulty. There are nine cupolas, lined with painted slabs, *all on the curve*, and each cupola contains 4000 slabs. These 36,000 tiles have been fitted with a dexterity and faultlessness of finish which is only to be attained in English workmanship. The artistic decoration of the slabs is on a par with the excellence of the pottery, and the effect of the whole is wonderfully light and airy."

EXAMPLES.

For some time the firm was Josiah Spode, William Spode, and William Copeland.

Stone-China
SPODE, SON, & COPELAND.

In 1833 the works were purchased by William Taylor Copeland, only son of the above, the late alderman of London.

Copeland, late Spode.

Messrs. Copeland & Garrett were partners in 1843, employing a large capital and about 800 hands. Their mark is C and G, sometimes accompanied by a crown and wreath; the other marks indicate some improvements in the manufacture of their ware. Their names are sometimes stamped in a circle within branches, surmounted by a crown.

C and G

This is still one of the most important china manufactories in the kingdom; the best artists and modellers are employed, and the products equal in every respect, if they do not excel, those of the Sèvres factory; their jewelled ware is exceedingly beautiful. This mark is usually painted very minutely in chrome green on porcelain services; the style of the firm is now Copeland & Sons.

Stoke. At Cliff Bank was the manufactory of *Mr. Thomas Mayer*, formerly occupied by Mr. Daniel Bird, who first ascertained the exact quantity of flint required by the several kinds of clay to prevent the pottery cracking in the oven, for which he was first called the *flint potter;* he made agate buttons, knife hafts, and flint ware, salt glaze, by which he speedily realised a handsome fortune. Shaw writes, "We shall just notice here that Mr. T. Mayer (1829) has succeeded in a *chef d'œuvre* of the art of pottery, by many considered as the best specimen of solid earthenware hitherto produced. It is a table of truly elegant workmanship, 32 inches in diameter, on a pedestal, painted with subjects from natural history." This table is now, we believe, preserved in the Mayer Museum at Liverpool.

T. Mayer.

Stoke. Mr. Henry Daniel, the enameller from Spode's, commenced the manufacture of fine porcelain at Stoke, and in 1826 the stone china at Shelton, the shapes and patterns being of the improved kind so much approved by the public. But, says Shaw, in addition to the various methods of enamelling then practised, he introduced the practice of *laying grounds* of different colours, and ornamenting them with gilding, both burnished and embossed, or *frosted* work as applied to plate. The porcelain fabricated at the manufactory of Messrs. H. & R. Daniel will bear a comparison for excellence with that of any other manufacturer.

H. & R. Daniel.

In 1827 they completed for the Earl of Shrewsbury different services of porcelain of the most costly kind ever made in the district, and probably the largest order ever received at that time. There are some finely enamelled and richly gilt plates of their make in the collection of Mr. Jos. Stephenson of Hanley. Shaw says the firm was in 1829 "Henry Daniel & Sons;" they retired from the concern about 1845; the works are not now carried on by any member of the family.

This name occurs on a cream-ware jug, printed in black, with "The Baker's Arms" and motto "Praise God for all;" the name and address are printed in black below the arms, in the Geological Museum. Sampson Daniel of Stoke was not a manufacturer, but the cousin of John Daniel, one of the partners of the New Hall Works; this piece was therefore made for him and his name added underneath the arms.

S. Daniel, Stoke.

Stoke. Hugh Booth was an eminent potter at Cliff Bank. In the Topographical Survey of 1786 (p. 595) he is described as "Maker of china, china glaze and Queen's ware in all its branches." He died a bachelor in 1789, and was succeeded by his brother, Ephraim Booth, who associated with him in the business his sons Hugh and Joseph; they carried it on successfully for many years. In the map of 1802 the firm was Booth & Sons. The manufactory was subsequently taken by W. Adams & Co.

Stoke. Mr. Thomas Wolfe was an extensive manufacturer; established about 1776. In the Topographical Survey of 1786 (p. 595) he is thus described:—"Thomas Wolfe, Stoke, manufacturer of Queen's ware in general, blue printed and Egyptian black, cane coloured, &c." The orange-coloured enamel ware made by him mostly found its way to the Persian market; he entered largely into the Irish and American trade. He is stated to have been the first potter who employed steam power for grinding calcined flints, about 1790. The first silver lustre was produced here by Mr. John Gardner while in Mr. Wolfe's employment. About 1790 he was in partnership with a Mr. Hamilton, and the firm is so styled in the Directory of 1802.

Wolfe & Hamilton, Stoke.

This mark in red is on a fayence punch bowl painted with Chinese figures and landscape, red brick and yellow being the prevailing colours. Mr. Wolfe claimed relationship with the celebrated General Wolfe, who was killed at Quebec in 1759. There is a large jug with a fine engraving after West's picture of the death of General Wolfe, made by him, which remained in the family until 1860; there is also a smaller one in the Geological Museum, wrongly attributed to Liverpool (S. 24, Old English mugs). He acquired an ample fortune, and died in 1818.

STOKE. W. Adams carried on a large business here; he died in 1829, and was succeeded by his sons, who still retained the father's name in the concern as W. Adams & Sons. In 1843 their works comprised four separate buildings, three of which formerly belonged to Thomas Wolfe, and another at Cliff Bank, formerly Hugh Booth's. They were succeeded by Messrs. Close & Co. Their names are impressed on a fish plate in white ware, with a fish painted in brown: Geological Museum.

CLOSE & CO.
LATE.
W. Adams & Sons,
Stoke-upon-Trent.

STOKE. *Mr. Zachariah Boyle*, near the churchyard, had a manufactory for porcelain and pottery of very excellent quality. In 1829 the firm was Messrs. Z. Boyle & Son; Mr. Z. Boyle died in 1841.

STOKE. *Mr. John Aldersea* had a manufactory at the Top Square, and his brother Thomas at the Honey Wall, for mottled and cloudy and tortoise-shell, with lead ore and salt glazes, and shining black of a very good quality. A few specimens are preserved in the neighbourhood. (*Shaw*, 1829.)

The following manufacturers of artistic wares, not previously mentioned, still reside at Stoke:—Messrs. George Jones, majolica; Robinson & Leadbeater, parian; Turner & Poole, parian.

FENTON. Messrs. Ralph Bourne and William Baker were established here towards the end of the last century. In the Directory of 1802 the firm was Bourne & Baker, afterwards Bourne, Baker, & Bourne, whose productions, says *Shaw*, were in estimation in both the home and foreign markets. They had in his time (1829) two extensive manufactories, and a mill and two spacious mansions as residences. In 1843 it was carried on by William Baker alone, the only surviving partner; subsequently by Messrs. Challinor & Co.

FENTON. Mr. William Greatbach, an apprentice to Mr. Whieldon, was a man of great ability, and an excellent modeller; he commenced business at Fenton, on what was afterwards a portion of the extensive establishment of Messrs. Bourne, Baker, & Bourne, now Challinor & Co., where he produced numerous articles of improved kinds and patterns; and, according to *Shaw*, he for some time had a most rapid sale of teapots, on which was printed in black, by Thomas Radford, the

history of the Prodigal Son. A teapot with coloured transfer masquerade figures of columbine, clown, &c., is in the possession of Mr. Jno. J. Bagshawe. A pint mug of fine quality of Greatbach's make has an engraving in transfer-printing of the "World in planisphere," engraved by Thomas Radford; on one side of the mug are the initials E. T. on a roll, the other has the two hemispheres. In 1802 Thomas Radford, engraver, was living at Shelton, and had another house at Stoke. Mr. Wedgwood, aware of the talents of his former servant, Greatbach (while in partnership with Whieldon), who was ruined by heavy losses in trade, engaged him for life at the very high wages of five shillings per diem, whether at work or play, and a house rent free, which sum was regularly paid him to the time of his death.

Fenton. William Bacchus had a pottery here in the second half of the last century. In the Survey of the Potteries in 1786 it is thus described: "William Bacchus, manufacturer of Queen's ware in all its various branches." Shaw says that a portion of the extensive premises of Messrs. Bourne & Baker were built on the site of Mr. T. Bacchus' manufactory.

Fenton. Mr. Felix Pratt's manufactory was built on the site of Mr. Thomas Heath's pottery; he married a daughter of Mr. Heath; his descendants have continued the business to the present day: the style of the firm is Messrs. F. & R. Pratt & Co., decorated earthenware printed in colours, &c.

Little Fenton. Mr. Thomas Whieldon had a pottery here in 1740; he made agate knife handles, toys, ornaments, black glazed tea and coffee pots, tortoise-shell and melon plates, &c. Wedgwood was in partnership with him until 1759. Mr. Aaron Wood was his apprentice, and made models of his wares, such as pickle leaves, crabstock handles, cabbage-leaf spouts for tea-pots, &c. Messrs. Josiah Spode, Robert Garner, J. Barker, William Greatbach, and Uriah Sutton were also his apprentices. Mr. Whieldon acquired a large fortune; he died in 1798 at a very great age.

WHIELDON.

Fenton. About 1750 Mr. John Barker, with his brother and Mr. Robert Garner, commenced the manufacture of shining black and white stoneware salt glaze at the Row House, near the Foley, Fenton, and where they afterwards made tolerable cream colour. They realised a good property here, and Mr. R. Garner erected a manufactory and the best house of the time in Lane End. Both John Barker and Robert Garner were apprenticed to Mr. Thomas Whieldon of Little Fenton.

Fenton. T. Green. This name occurs on a piece of china, with buds and Chinese flowers in a garter surmounted by a crown and "Fine China;" the mark stamped in black underneath.

T. Green
Fenton Pottery

Fenton. Robert Minton Taylor, nephew of Herbert Minton, was formerly in the firm of Minton's at Stoke-upon-Trent as managing partner of the tile department; he has an extensive manufactory of encaustic and majolica tiles and slabs of the finest description, ecclesiastical decorations, &c. The style of the firm is "R. Minton Taylor & Co."

Lane Delph. Mr. Thomas Heath in 1710 made a good kind of pottery by mixing with his other clays a species obtained from the coal-mines; his pottery is of a durable kind, not easily affected by change or excess of temperature. Shaw says his three daughters were married to persons who afterwards became celebrated potters, Mr. Neale of London, Mr. Palmer of Hanley, and Mr. Pratt of Fenton, one of whose descendants now occupies the premises since erected on the site of Mr. Heath's manufactory. Shaw describes a plate, one of the earliest attempts at *white ware* and *blue painting* upon the face; the effect is pleasing, although the outline is very rude. In the landscape mere lines or strokes form the edifice; the clouds seem formed by the finger's end and a soft rag or sponge, with a very tall thin woman and a low stout man in the costume of the time.

Lane Delph. Here (says Shaw) in 1750 William Edwards made very good coloured earthenware. Two plates of his manufacture are in the possession of Mr. George Forrester of Lane End; they are about 12 inches in diameter, with basket-work border, painted with a melon, harp, apple, pear, and two cherries, of lead glaze, quite green; the centre has manganese to give it a brownish cast; the green has been partially washed off, so as to appear white and green alternately, and there is no glaze on the under surface.

Mr. Phillips was also a very eminent manufacturer at Lane Delph; a fine cream-colour inkstand, made by him in 1760, is in Mr. Forrester's possession; its ornamental work is very elegant, and it evinces much excellence of material.

W. Matthews of Lane Delph made excellent mottled and clouded pottery; his drinking-mugs are well handled and finely rolled, but without *spout* or *snip*, as in similarly shaped vessels of the present day.

Lane Delph. Mr. John Adams and Mr. John Prince were manufacturers here about 1750–60 of red porcelain and white stoneware, salt glaze, and realised large fortunes.

Lane Delph. The Foley. The manufactory erected by the elder Josiah Spode for his second son, Samuel Spode, whose name is in the map of 1802, was in 1829 occupied by Charles Bourne, but in 1843 it was empty.

Lane Delph (now Middle Fenton). Messrs. Elkin, Knight, & Bridg-

wood of the Foley, Fenton. Their names are printed on some pottery in the Rev. T. Staniforth's Collection. The present very complete works for china and earthenware were erected about 1820.

ELKIN
KNIGHT & Co.

Lane Delph. The Foley. Shaw, writing in 1826, says: "At the southern extremity is the house and factory of the late Mr. Joseph Myatt; he was one of the first persons who received the Wesleyan Methodist preachers, and in whose parlour the late Rev. J. Wesley stood while from the window he preached to a vast congregation only a few months prior to his decease." The name of Myatt is on a red earthenware teapot of engine-turned ornament, like those of Wedgwood. In the map of 1802 Joseph Myatt had a manufactory at Foley, close to Lane Delph. According to Ward's History of Stoke, the manufactory was in 1842 occupied by Mr. R. Gallimore.

MYATT

Lane Delph (now Middle Fenton). A manufactory was established in the last century by Miles Mason; several early pieces have his name alone on the ware; in 1802 the firm was Mason & Co. The ironstone china was brought to perfection by Charles James Mason, by whom it was patented in 1814, at which time he probably went into partnership,* the firm being "G. Miles & Charles James Mason."

In connection with Mason's china it may be interesting to quote the following advertisement from the *Morning Herald* of Monday, October 15, 1804.

"Mason's China.—It has hitherto been the opinion, not only of the public, but also of the manufacturers of this country, that the earths of these kingdoms are unequal to those of foreign nations for the fabrication of china. Miles Mason, late of Fenchurch Street, London, having been a principal purchaser of Indian porcelain till the prohibition of that article by heavy duties, has established a manufactory at Lane Delph, near Newcastle-under-Line, upon the principle of the Indian and Séve (*sic*) china. The former is now sold only at the principal shops in the City of London and in the country as British Nankin. His article is warranted from the manufactory to possess superior qualities to Indian Nankin china, being more beautiful as well as more durable, and not so liable to snip at the edges, more difficult to break, and refusible or unitable by heat, if broken. Being aware that, to combat strong prejudices with success, something superior must be produced; he, therefore, through the medium of his wholesale friends, proposes to renew or match the impaired or broken services of the nobility and gentry, when, by a fair trial or conjunction with foreign china, he doubts not that these fears will be removed, and

* Charles James Mason, of Lane Delph, Staffordshire, near Newcastle-under-Lyme. A process for the improvement of the manufacture of English porcelain. This consists in using the scoria or slag of ironstone, pounded and ground in water, in certain proportions with flint, Cornwall stone, and clay, and blue oxide of cobalt.

in a short period the manufactories of porcelain, by the patronage of the nobility of this country, will rival, if not excel, those of foreign nations. *N.B.*—The articles are stamped on the bottom of the large pieces to prevent imposition."

About the year 1851 the patent for ironstone china, together with all the moulds, implements, and good-will of the business, were sold to Mr. Francis Morley, who having succeeded to the old-established firm of Hicks, Meigh, & Johnson, of Shelton, it was removed thither, and the style was Ridgway, Morley, Wear, & Co., subsequently Morley & Ashworth.

Miles Mason produced some very good porcelain, usually printed in blue, with Chinese designs of landscapes and figures, gilt line borders. This mark in blue is on a tea service in the possession of John J. Bagshawe, Esq. The willow pattern and many other varieties of China were also produced here: the annexed mark is on part of a china service, with a bastard willow pattern, in the possession of Mr. Pittman.

M. Mason.

MASON'S CAMBRIAN-ARGIL.

Mason's Cambrian Argil, a clay probably brought from Wales. It occurs on vessels and dinner services with designs like the willow pattern.

Mason's Iron Stone China.

Mr. Marryat gives two very fine vases, richly printed and gilt, like porcelain; there are also jugs made here, of coarser description, for domestic use.

A very elaborate mark of C. J. Mason's has a view of the manufactory, underneath which is an escutcheon inscribed "Fenton Stone Works, C. J. M. & Co.," and round the outside "Granite China, Staffordshire Potteries."

Longton Hall. William Littler, in conjunction with his brother-in-law, Aaron Wedgwood (the third), made many experiments in the manufacture of porcelain, which had a partial success, as early as 1752. There is a specimen of this early work preserved in the Hanley Museum, presented by Enoch Wood, the well-known potter, who attached to it the following memorandum:—

"This was given to Enoch Wood by William Fletcher in January 1809. He informs me he remembers it being made by William Littler, at Longton, near Stoke, about fifty-five years ago, say in the year 1754. It has never been out of his possession during that time, and is highly valued. This Fletcher says he used to work at the 'Churchyard Works,' and made balls for two of the throwers at the same time, namely, Richard Wedgwood and Josiah Wedgwood, both of whom worked in one room for their father, who was owner of the works. William Fletcher was in my employ during part of the last years of his life, and said he was about the same

age and size as Josiah Wedgwood, and generally had his old clothes because they fitted him well."—E. Wood.

"Mr. William Littler, of Brown Hills, near Burslem, whose father had carried on business there as a potter, and left to his son a small landed estate, embarked in some expensive attempts to produce an article resembling Oriental china. He commenced business about 1745, when he attained his majority, and a few years afterwards removed the seat of his manufacture to Longton Hall, where he prosecuted his experiments with very good success, as regarded the beauty and delicacy of his china, but with disastrous results to himself, for he soon sacrificed his patrimony in the speculation and was obliged to abandon it. The specimens we have seen of Mr. Littler's china exhibit great lightness and beauty, and would certainly have won their way in after times. Mr. Littler had the merit of first making use of the fluid glaze, which Mr. Enoch Booth afterwards improved upon."—Ward's *History of the Borough of Stoke-upon-Trent*, London, 1843.

A notice of this first attempt is found in Aris's *Birmingham Gazette* of July 27, 1752 :—

"This is to acquaint the public that there is now made by William Littler & Co., at Longton Hall, near Newcastle, Staffordshire, a large quantity and great variety of very good and fine ornamental porcelain or china ware in the most fashionable and genteel taste. Where all persons may be fitted with the same at reasonable rates, either wholsesale or by retale."

The following advertisement appears in the *Public Advertiser* of 4th April 1757 ; but it will be observed no name is mentioned, although Littler was doubtless the prime mover, perhaps assisted by Duesbury or Heath of Derby ; but we have no confirmation of this partnership, or who were the actual promoters.

"To be sold by auction by Mr. Ford, at his great room at the upper end of St. James's, Haymarket, on Tuesday, 19th April 1757, and following days, a quantity of new and curious porcelain or china, both useful and ornamental, of the Longton Hall Manufactory, which has never been exposed to public view. As the strength and delicacy of the composition, the novelty of the patterns, and the beauty of the execution, have had the approbation of the best judges who have seen it, and the proprietors having been at very great pains and expense in endeavouring after perfection in this new manufacture, they hope it will be thought worthy of notice and meet with the encouragement of the public, and they promise the nobility, &c., who have desired to see it make its appearance in this manner, that the whole shall be conducted with that fairness and honesty which they hope will merit their future favours."

Littler's connection with Longton Hall is publicly announced in Aris's *Birmingham Gazette* on June 20, 1757 :—

"At the China manufactory, by William Littler, at Longton Hall, near Newcastle, Staffordshire, there is now upon sale all sorts of china, both useful and ornamental,

as well plain blue and white tea china of all sorts, coffee cans, chocolate cups and saucers, punch bowls and mugs, as finely enamelled and curiously modelled fruit dishes, leaf plates, sauce boats, and variety of curious useful ornaments for deserts, with figures and flowers of all sorts made exactly to nature, allowed by the best judges to be the finest in England, where all gentlemen and ladies who please to honour him with their commands may depend upon having the favour greatly acknowledged, and all tradesmen who favour him with orders may depend upon having them faithfully executed by their most obedient humble servant, WILLIAM LITTLER."

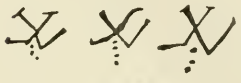
In the year following another advertisement, apparently the last, appears in Aris's *Birmingham Gazette* of June 12, 1758, when he seems to have been in partnership with others :—

"This is to acquaint the public that there is now to be sold by William Littler & Co., at Longton Hall, near Newcastle, in Staffordshire, a great variety of all sorts of useful and ornamental porcelain or china ware, both blue and white, also enamelled in the best and most lively colours.

"*N.B.*—The Longton porcelain is vastly improved, and is now allowed by all judges to be the best made in England. The prices are lowered, and are now very reasonable."

In 1862 some specimens of china were exhibited by Mr. A. W. Franks at Worcester, during the meeting of the Archæological Institute, which he described as follows :—"Three specimens of a rare English manufacture of porcelain, locality not ascertained; the mark is formed apparently of two letters L., one inverted, the upstroke crossed, underneath are three dots in a vertical row. The prevalent colour is a brilliant blue; one of the examples exhibited was a leaf-shaped dish, in form similar to those frequently made at Chelsea; also a large plate, and a bowl and cover formed of overlapping leaves, some of the brilliant blue already noticed, decorated with white enamel and painted with flowers enclosed within floral wreaths."

Mr. Nightingale thinks the pieces here alluded to were products of the Longton Hall manufactory, and that the mark of two L's crossed, somewhat like that of Sèvres, was adopted by the manufacturer as being equally appropriate for Littler or Longton. The paste has some affinity with that of Bow and Chelsea, but the pieces are clumsily potted and very inferior in general appearance. For want of more certain information the mark has been classed with Bow, but we now place it as Longton Hall.



The annexed woodcuts represent the marks on some of Mr. Franks' pieces.

This mark in blue, under the glaze, is found underneath a white china teapot with dark blue border, in the Countess of Hopetoun's possession.

Lane End (now Longton). *John Aynsley*, established towards the end of the last century: his name is found in the map of 1802; it also occurs on a melon-shaped teapot, with portraits of a young gentleman and lady of about 1790, inscribed with mottoes, as "Keep within compass," "Fear God," &c., in Dr. Diamond's Collection. A plate of coloured transfer in Mr. Norman's possession has a young lady within a large pair of compasses; around is this distich :—

Aynsley
Lane End.

"Keep within compass and you shall be sure
To avoid many troubles which others endure."
"Prudence brings esteem," &c.

These portions of a tea-service with mottoes were made for schools, and were presented to scholars as tokens of approval on leaving, with hints for their future guidance, being suitable both for boys and girls. John Aynsley also employed silver lustre on his ware; he died about 1826. Another specimen, a barrel-shaped mug, is in the Geological Museum, printed and rudely painted in colours with a drinking party, with the song "Here's to the maid of bashful fifteen," &c. The manufactory has been continued by the family for nearly a century; the style of the firm is still "John Aynsley, Longton."

Lane End (now Longton). Messrs. *William Bailey and W. Batkin* were the sole patentees of lustred pottery, in which, as well as the branch of enamelling, they acquired competent fortunes; they were doing a good business in 1823. Shaw speaks of them as carrying on business there in 1827, and having then been so for nearly a quarter of a century, and passes high encomiums on their public spirit and private social virtues. Their names occur on some lustred ware in the Mayer Collection, Liverpool.

Bailey & Batkin.

Lane End (now Longton), opposite the church. Messrs. Thomas & Joseph Johnson in the last century made salt-glaze white stoneware as well as crouch ware; they were succeeded by Messrs. Mayer & Newbold, who greatly enlarged the works in the commencement of the present century. The name of this firm is found in red on a pair of porcelain match-pots, painted with roses on blue ground, gilt leaves, green and gold borders, in Rev. T. Staniforth's Collection. Their jugs were in great repute; they were doing a good business in 1823. The porcelain was of a fine translucent quality; pieces marked with initials only are frequently met with. In 1837 Richard Newbold was sole proprietor.

Mayr. & Newbd.

M & N.

Lane End (now Longton). *Harley's* name occurs on a curious painted jug, with a caricature of Bonaparte and the Quaker; about 1809; in Mr. Bohn's Collection. It is also on an earthenware plate, with brown transfer printed leaves, the name impressed, in the Collection of the late Mr. J. Mills; and on an earthenware tea service with blue and gold border, the name stamped in the ware, in Mr. E. Norman's Collection.

J. Harley Lane end.

HARLEY.

Lane End. In the Survey of 1786 we find Forrester & Meredith, manufacturers of Queen's ware, black Egyptian, red china, &c. George Forrester had a manufactory here in the first quarter of this century; he was doing a good business in 1823 and in 1829. "The premises were not large," says Shaw, "but very convenient, being arranged on a regular plan, with separate places for the distinct processes."

Lane End. Cyples is described in the Topographical Survey of 1786 as a "Manufacturer of Egyptian and pottery in general." This mark impressed is on a tea service on a chocolate basalt body in imitation of Wedgwood, with raised figures of Grief, &c.

Cyples.

Lane End. *Messrs. Hilditch* were china manufacturers here; their father, Mr. William Hilditch, of Lane Delph, was formerly a turner in the employ of Messrs. Adams & Prince at that place. In 1837 John Hilditch was a subscriber to Shaw's "Chemistry of Pottery."

Longton. Hilditch & Son. On a white china teapot painted in white, blue, and gold; the firm was afterwards Hilditch & Hopwood. Another mark of their initials surmounted by an eagle is here given.

B Plant Lane End.

Lane End (now Longton). Benjamin Plant, potter. His name occurs on a jug in the form of a lioness passant, regardant, one foot raised, resting on a globe, 12 inches high; white glaze like the basket-ware, made about 1780; in the possession of Mr. Jno. Plant, of Salford. Mr. Hailstone has a pair of lions inscribed "Benjamin Plant, Lane End."

Lane End (now Longton). About 1756 Messrs. R. Bankes & John Turner were manufacturers of white stoneware at Stoke, on the spot,

part of the premises of Josiah Spode. They dissolved partnership, and Mr. Turner removed to Lane End in 1762, where he manufactured every kind of pottery then in demand, and also introduced some other kinds not previously known. About 1780 he discovered a vein of fine clay on the land of Green Dock, now the property of Mr. Ephraim Hobson of Hanley; from this he obtained the materials for his beautiful and excellent *stoneware pottery*, of a cane colour, which he formed into jugs, with ornamental designs, and the most tasteful articles of domestic use; some are wine coolers, tureens, butter coolers, others represent different kinds of pastry, &c., and are well calculated to deceive the eye at a short distance. Shaw relates that one cup made by Turner for the late Viscount Creamhorn (qu. Cremorne?) has never been equalled in the district, though formed of the common clay of Lane End; this was once produced by the late Jacob Warburton, Esq., at a meeting of potters, to show to what a degree of perfection even common pottery may be carried; it became so estimable in the opinion of its owner, that to prevent the possibility of injury, he had a proper sized mahogany box made for its reception, and in the door is a pane of glass, through which alone he permits it to be inspected. Simeon Shaw also relates the following anecdote:—"Mr. Fletcher of Edinburgh, of sporting celebrity, having given an order to a tradesman at Edinburgh for a very large punch-bowl, the order had been forwarded to different celebrated potters and remained not executed; application was ultimately made to Mr. Turner, whose throwers attempted by different processes to accomplish the object, but it was only fully and satisfactorily got into form by the ingenuity of Mr. William Massey, the modeller; it holds twenty-two gallons imperial measure, and is now preserved in the Museum at Edinburgh; on its outside is a kind of tablet, on which are beautifully enamelled a Chinese town and the names of the persons and place as well as the date." The William Massey here mentioned was born in 1770, he was seventh son of the seventh son, in the twenty-seventh year of his mother's life; in 1834 he was the survivor of seventeen children, and the father of seven children, and altogether an eccentric.

Mr. Turner was deputed with Wedgwood to oppose the extension of Champion's patent in 1775: they visited Cornwall; the result was that Wedgwood and Turner became joint lessees of some clay mines at St. Austell and Redruth; and although unsuccessful in their opposition to the renewal of Champion's patent, they succeeded so far as to secure him a sole right to the use of Cornish clay only in *transparent ware*, leaving it open to the other manufacturers to employ it in opaque pottery and glazes of every kind. Mr. Turner died in 1786.

TURNER.

In the survey of 1786 a Mr. Abbot was in partnership; the firm is described as "Turner & Abbott, potters to the Prince of Wales, Lane End." Turner's ware is the most

successful imitation of Wedgwood's jasper, and, in fact, many of his examples are superior in point of finish; its chief excellence lies in the fine quality of the body used for the figures and ornaments in relief; it has the tone and apparent texture of fine ivory, and the reliefs are characterised by their sharpness and well-defined outline. There are some good collections of Turner's jasper in the possession of Mrs. Palmer of Hanley, and Miss Turner of Stafford, daughters of the late Mr. William Turner, and Mr. J. L. Cherry of Hanley. The black Egyptian, as plinths for the jasper vases, &c., will bear the polish of the lapidary's wheel. (*Keramic Gallery*, fig. 330.)

John Turner of Lane End, though he had not a workshop at Delft, had at least a depôt there, and he manufactured many goods at Longton for the Low Country market; specimens of cream-coloured ware, with his name, TURNER, impressed upon the paste, are not uncommon on the Continent, and may otherwise be readily recognised by the grotesque caricatures which they nearly always exhibit, with inscriptions in the Dutch language. Two polychrome plates with his name represent the Prodigal Son; on one is inscribed in Dutch *His departure*, on the other *His poverty;* another plate represents the celebration of a wedding; the bride and bridegroom are dressed in the fashion of the time. Many of the plates manufactured by Turner are painted with portraits of the reigning family of Orange; upon one we may see the bust of Prince William V., Stadtholder in 1766, then nineteen years of age; at his side is the bust of Sophia Wilhelmina, a Prussian princess, whom he married in 1767; the two busts face each other and are separated by an orange; the whole is surrounded with a quantity of lines in Dutch, the last couplet of which is as follows:—

"As long as the sun and moon exist, so will the orange colour."

Another plate, also fabricated on the occasion of this marriage, which seems to have been a most popular one in Holland, shows the Stadtholder and the Princess separated by a candle, while lines in Dutch surround them. The same portraits on a similar plate have an inscription which translated is:—

"That your sword may be like that of Gideon,
That your wisdom may be that of Solomon."

The letters P. W. D. V., which we see on many of these services, are the initials of Prinz Willem Den V.

His sons, William and John Turner, succeeded him, and continued successfully all the various sorts of pottery for which their father was so celebrated; they also employed gilding; their jasper and black Egyptian were second to none. Mr. John Hancock was for some time prior to 1800 employed by them, and introduced the method of gilding with

burnished gold. On January 9, 1800, William Turner and John Turner, of Lane End, in the parish of Stoke-upon-Trent, in the county of Stafford, potters, patented "a new method or methods of manufacturing porcelain and earthenware, by the introduction of a material not heretofore used in the manufacture of those articles." The material is known in Staffordshire by the names "Tabberner's Mine Rock," "Little Mine Rock," and "New Rock." It is generally used as follows: ground, washed, dried in a potter's kiln, commonly called a slip-kiln, afterwards mixed with a certain proportion of growan or Cornish stone, "previously calcined, levigated, and dried;" a small quantity of flint similarly prepared is also added, but in different proportions, according to the nature of the ware and the heat required in burning it: this was called *patent stone*, but differing from the *iron-stone* china. This mark was adopted for their patent stoneware, usually in red; it is on a china mug painted with Japanese pattern in Mr. J. Lees Aspland's Collection, and on an open-work bordered dish with monogram in the centre in Mr. John J. Bagshawe's possession. Their principal modeller was Mr. John Luckock.

Turner's Patent.

In consequence of great losses occasioned by the French Revolution, they were compelled to give up their works in the year 1803. Their names, William and John Turner, are found in the map of 1802, at which time they had two manufactories.

Lane End. Messrs. Chetham & Wooley. Simeon Shaw informs us that about 1795 a new kind of pottery, a *dry* body without glaze or smear, was introduced into the market by Messrs. Chetham & Wooley of Lane End. It is to the white pottery what jasper is to the coloured; not being affected by change of temperature, but very fine in grain, durable in quality, and of a most beautiful and delicate whiteness, it received the name it still bears of *pearl* from Mr. J. Spode, at that time resident in London. It is used, like jasper, for the finest description of ornaments, and is in general estimation among all ranks of society. Very few of the different attempts to produce pearl ware of equal excellence to the inventors' have been attended with success.

PEARL WARE.

A beautifully modelled bust and pedestal of this fine material is in the possession of the author; it is life-size, and is inscribed on the back of the pedestal, "Admiral Lord Viscount Duncan, who defeated the Dutch fleet, commanded by Admiral De Winter, off the coast of Holland, on Wednesday, the 11th of October 1797." On the side is stamped, "*Chetham & Woolley, Lane End*, 1798."

There were several other potters of more or less note established at this place in the first quarter of this century, of whom we have no particulars. Among these may be named John Bill, earthenware manu-

facturer, who died in 1836. Johnson & Brough are in the map of 1802, succeeded by Benjamin Singleton Brough; Samuel Bridgwood; Goodwin & Orton; A. & J. Shaw; T. & J. Carey; Mr. H. Simpkin, who made a superior kind of china; and Ducroz & Millidge, makers of new stone china.

The following manufacturers still carry on an extensive trade at Longton :—

Messrs. HARVEY, ADAMS, & Co., decorated china.
„ THOMAS BARLOW, decorated china.
„ HAMMERSLEY & ASTBURY, decorated china.
„ MOORE BROTHERS, decorated china.

STAFFORDSHIRE. The name of R. B. Decarle occurs on some beautifully modelled brown stoneware jugs, barrel shaped, with vine leaves, grapes, cornucopiæ, &c.; under the spout a cherub's head. On the front of one in Mr. Willett's possession is inscribed on an escutcheon, "John Samuel Clack, January 16th, 1781," on the handle is the artist's name; another in the Owles Collection had in front, "R.A.D. 1781," and the artist's name.

STAFFORDSHIRE (?). Wilson & Proudman. The name of this firm is found upon a pair of stoneware bottles, with chocolate brown glaze, and figures in relief of Darby and Joan, animals, &c.

LOWESBY, Leicestershire; established by Sir Francis Fowkes *circa* 1835.

This mark, sometimes without the fleur-de-lis, is stamped on red terra-cotta with black enamelled ornaments in imitation of Wedgwood. It has been long discontinued.

SWADLINCOTE, Burton-on-Trent, about thirty miles from Hanley. SHARPE, MANUFACTURER, SWADLINCOTE. *Thomas Sharpe.* This mark occurs on a bottle in the form of a man, bright yellow glaze, and well modelled; on the back is SOUTER JOHNNY, and on the front, "The Souter told his queerest stories." In Mr. Hawkins of Grantham's Collection. Sharpe was an exhibitor at the International Exhibition of 1851.

STAFFORDSHIRE (?). T H & O. Manufacturers unknown. The letters stamped in the clay on a Queen's ware crocus vase, well painted with mountainous scenery, yellow borders, scroll handles, festoons of flowers at top; in Dr. Diamond's Collection.

STAFFORDSHIRE. This mark impressed on a white oviform vase of two handles, with figures in oval medallions and festoons in relief, like Wedgwood.

P & F W.

STAFFORDSHIRE. This name occurs on fine cream-coloured ware, with raised oak-leaves.

FREELING & Co

"ABBOTT & MIST," STAFFORDSHIRE (?). This firm produced some good fayence; we have met with a tea set, white ground with a broad band of pink wavy line, like coral branches with wreath of gold leaves over it. The principal pieces have their names in pink. The name of Mist occurs on some pieces in the style of Wedgwood, who was an agent for some Staffordshire house. A Mr. Abbott was in partnership with Turner of Lane End in 1786, in which year the latter died, and the business was carried on by his sons. It is probable that Abbott left the firm and went into partnership with the Mist above named, all the goods partaking of the character of Turner's wares.

STAFFORDSHIRE. On a piece of fayence in the Mayer Museum, Liverpool, but no particulars are known.

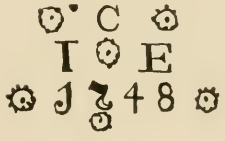
Marshall & Co.

STAFFORDSHIRE. The name impressed on a blue painted dish, open-work border.

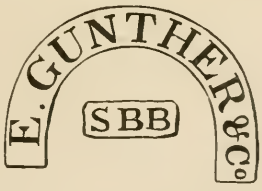
G. Harrison.

Uncertain. On an early English fayence cup, white ground, painted with blue bells and heart's-ease in blue. In the South Kensington Museum.

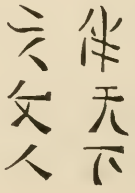
Uncertain. This mark is on an early English plate with blue Chinese decorations.



STAFFORDSHIRE (?). On an earthenware jug, in the form of a man's head, with helmet, covered with drab glaze; the mark impressed; in Lord Cadogan's Collection.



Uncertain. This mark, impressed, is on a chocolate-coloured teapot, similar to the following; in the possession of the same nobleman.



Uncertain. The mark impressed on a chocolate teapot with twisted reed handle, similar to Wedgwood ware; in the possession of Mr. T. Hughes, Chester.

Uncertain. There were so many makers of opaque china, that we cannot identify this mark or the initials with any known potters in Staffordshire.

LIVERPOOL.

Some early fayence punch-bowls of the first half of the seventeenth century are attributed to Liverpool; they are generally painted in blue camaieu, with ships and inscriptions. There is a very large bowl, capable of holding at least two gallons, in the Geological Museum, and another bowl, coarsely painted in blue, with medallions of flowers, inscribed "Parliament bowl, free without excise, 1736," alluding to the taking off the duty by Walpole's Bill. Another bowl, of the same description of ware, in the Geological Museum, praises the fine tin of Luxillion in Cornwall for making the opaque white tin glaze which *glider'd* its surface, which the owner of the mine thus immortalises in verse:—

John Udy of Luxillion,
his tin was so fine,
it gliderd this punch bowl,
and made it to shine.

Pray fill it with punch,
let the tinners fill round,
they never will budge
till the bottom they sound. 1731.

The beer mugs were frequently printed with rhymes suitable for landlords and quaint devices; here are some examples:*—

More	Beer	Score	Clerk
for	my	the	his
do	trust	pay	sent
I	I	must	has
shall	if	you	maltster
what	for	and	the

These lines are read from bottom to top, beginning at the right-hand lower corner. On another we have—

* These landlords' rhymes on the matter of "No trust" are very numerous, and many are highly suggestive. The barbers, too, were not behind in giving hints of the due time for payment, for we find on the barbers' basons which were placed under the customer's eyes this seasonable hint, "Sir, your quarter's up."

THE LANDLORD'S CAUTION.

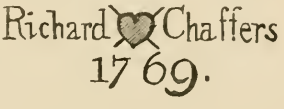
Customers came, and I did trust 'em,
So I lost my money and my custom ;
And to lose both it grieves me sore,
So I'm resolved to trust no more.

Chalk's useful, but say what you will,
Chalk never paid a maltster's bill ;
I'll strive to keep a decent tap,
For ready money, but no strap.

These two specimens were formerly in the Baldwin Collection (*Keramic Gallery*, figs. 337, 338). A Liverpool jug printed with a scene in a justice room has on the reverse "The Bachelor's Wishes in Rhyme :"—

One female companion to soften my cares,
Two thousand a year to support my affairs,
Three dogs and a gun when to sport I incline,
Four horses and chaise to indulge me and mine,
Five jolly companions with whom to make merry,
Six dishes each day, with six glasses of sherry.

LIVERPOOL. Mr. Richard Chaffers was the principal manufacturer ; he was born in Mersey Street in 1731, one year after the birth of his contemporary, Josiah Wedgwood; his father was an eminent shipwright. Mr. Chaffers served his apprenticeship with Alderman Shaw. About 1752 he established a bank for the manufacture of pottery, and made blue and white earthenware, which was exported to our American colonies, now the United States. Shortly after, hearing the report of the great improvements made by Wedgwood in the body of the ware, and finding him a formidable rival in the art of which he was then at the head, Mr. Chaffers was induced to aim at making a higher class of ware than had ever yet been produced. His endeavours were now turned to the production of china, the manufacture of which required an ingredient called soapstone, of which he could not procure a supply.



Mr. Podmore had been in the service of Mr. Wedgwood, but left it from a wish to establish himself as a manufacturer in America. On coming to Liverpool to embark for that country, he called upon Mr. Chaffers as the leading man in the trade. They entered into a long conversation, in the course of which Podmore exhibited so much intelligence and practical knowledge, that Mr. Chaffers, by a most liberal offer, induced him to forego his American project and enter into his service.

Mr. Chaffers's object now was to come into the field with Staffordshire ; he therefore determined to set out for Cornwall, upon the forlorn hope of discovering a vein of soaprock. The operations would be most expensive and laborious, somewhat akin to the process of boring for coal in our country. But where was he to begin ? on whose estate was it to be found ? what description of men was he to employ ? He was in the

prime of manhood, of untiring energy, of fine address, and, what was then necessary, an excellent horseman. He obtained letters of introduction from the Earl of Derby, Lord Strange, his eldest son, and other men of consequence in the county, and some of the leading landowners in Cornwall, then attending their duties in Parliament.

In those days there were no mail-coaches and railways to aid the weary traveller; a stout horse was the only means of conveyance for a man of the higher class. Imagine Mr. Chaffers, having taken leave of his wife and numerous family and friends, mounted with a pair of saddle-bags under him, containing a supply of linen, &c., a thousand guineas, the first instalment, to pay the wages of the miners, a brace of pistols in his holsters, pursuing his journey to London. He had made considerable progress in practical geology, though the science was then but little cultivated. Having, during his stay in London, obtained permission to bore for soaprock from more than one of the principal proprietors of the mountain land he judged most likely to yield it, he proceeded to Cornwall and commenced operations. His first efforts were not successful. He moved to another quarter, with no better result: in a word, he expended large sums of money without finding the wished-for vein. Somewhat disheartened, but not subdued, he determined to return home, where his presence was much wanted. He did not, however, intend to abandon, but only suspend, his operations. He accordingly assembled all the miners in his employ, and announced to them, to their great regret, his determination. Previously to his departure he scrupulously paid every man his wages; one of them was missing: he was told the man in question was gone up the mountain to try another place. He then left that man's wages in the hands of the "captain" of the gang, and mounting his horse with a heavy heart, took leave of the men, to whom his animated and conciliatory manners had greatly endeared him.

The road to the nearest town was precipitous and rugged: a traveller on horseback made so little progress that a mountaineer on foot, by taking a short cut over the rocky crags, could easily come within earshot of him. After journeying for some time he thought he heard a faint cry in the distance; he dismounted, and ascending a hill, plainly saw the signal of discovery flying from a lofty peak. It appeared that the man who had separated from his fellow-miners and pursued his researches alone had discovered a vein; and on coming back to headquarters and finding that Mr. Chaffers had left them, he hoisted the pre-concerted signal, and pursued him across the mountain with the pleasing intelligence, shouting, at times, to attract the somewhat dispirited traveller's attention.

Mr. Chaffers immediately returned, took the whole gang into permanent employment, and obtained an ample supply of the long-sought for clay, which was conveyed to the nearest port, and thence shipped

to Liverpool; on his arrival, the vessel entered with its precious freight into the Old Dock, dressed in colours, amidst the cheers of the spectators.

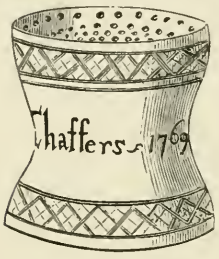
During his absence, Mr. Chaffers had regularly corresponded with his wife; but on his arrival in London, on his return homewards, the continued fatigue he had endured, together with anxiety of mind, brought on a dangerous fever, under which he laboured for several weeks. He was unknown at the inn where he stayed; but the landlord seeing that his guest—a very handsome man—had the dress and demeanour of a gentleman, called in an eminent physician, who sedulously and skilfully attended his patient. The doctor examined his saddle-bags, and, having ascertained his name and address from the letters and papers therein, communicated to his anxious wife all the particulars of his illness, and concluded with the consoling intelligence, that "he could that day pronounce him out of danger." As soon as he could travel he delighted his family and friends with his presence in Liverpool. No sooner had he arrived at home than he set to work with his new materials, and soon produced articles that gained him much reputation, as was frankly acknowledged by the great Wedgwood, to whom he presented a tea set of his china ware, and who, on looking at one of the cups, admiring the body, and examining the colours used in decoration, exclaimed: "This puts an end to the battle. Mr. Chaffers beats us all in his colours, and with his knowledge he can make colours for two guineas which I cannot produce so good for five!"

But of how short duration was this distinguished progress! The sad tale of the sudden death of this eminent citizen remains to be told. Podmore, his favourite foreman, was seized, some years after the events narrated, with a malignant fever, without hope of recovery. The unfortunate sufferer sent a message declaring "his wish to see his dear master once more before their final separation." Mr. Chaffers, a man of full and sanguine habit, most imprudently complied, and shortly after took the fever, to which he fell a victim; he was interred in the old churchyard of St. Nicholas, near the grave of his faithful servant.* It is said that when Mr. Wedgwood heard of his sudden death, like a generous competitor, he exhibited sincere regret, and acknowledged that he must ultimately have yielded the palm to his rival in certain branches, from his superiority as a chemist, his profound knowledge of the art of compounding colours, and their more economical preparation. This unfortunate event, by taking away both master and principal assistant, put an end to the prosecution of the trade, and was the commencement of the breaking up of that branch of the art which Mr. Chaffers had mainly

* This expedition, so graphically narrated by Mr. Joseph Mayer, as will be seen by extracts from the letters of his agent at Mullion (quoted page 692), took place in 1755, and Chaffers lived ten years longer, sufficient to enable him successfully to mature his important discovery. He died in December 1765.

brought to such a high state of perfection. A great number of the potters ultimately emigrated to America, whilst many of the best hands transferred themselves to the service of Mr. Wedgwood, or were hired by other Staffordshire manufacturers. There is a portrait of Mr. Chaffers, by Chubbard of Liverpool, in Mr. Mayer's possession.

Of the specimens produced by this eminent potter there are several in Mr. Mayer's Collection of English pottery, one of which he describes as a pepper-box, of the hour-glass shape, painted in blue enamel colour with a chequered border at top and bottom, and the name, "Richard Chaffers, 1769," round the waist of it. So well known was his ware in the American colonies that it was a common saying of a person who was angry that "He's as hot as Dick's pepper-box," alluding to those made by Mr. Chaffers, who exported a very large quantity of his manufacture to the then English colonies. Unfortunately for the exemplification of this proverb, the piece actually is a pounce-box, or utensil for holding sand. Mr. Richard Chaffers died in 1765, this example consequently must have been made by his son and successor a few years later.



Another piece is a teacup, painted with a figure and landscape, after the style of Indian china, which, for cleverness of manipulation in the throwing, the almost egg-shell thinness of its sides, the compact solid body, with the smoothness of the glaze, and the deep richness of the brilliant colours, may be compared, without any fear of disparagement, with the large punch-bowl of Oriental make that he kept as a pattern for his workmen to copy from. It was preserved in his family until recently presented to Mr. Mayer, along with the pounce-box and teacup, by his grandson, John Rosson, Esq., of Moor Hall, near Ormskirk, whose mother was the daughter of Mr. Chaffers, and who related many of the particulars of his career. Other pieces in the same collection are—a teapot, a tea-caddy, and a cream-jug, painted with figures and landscapes after the Chinese style; also a large punch-bowl, painted with flowers and festoons, presented by Miss Mather of Mount Pleasant; also a quart jug, having a portrait of Frederick the Great, King of Prussia, on each side of which are trophies of war; in the inside are painted a war trophy and sprigs of flowers, and at the bottom is the Prussian eagle. This was given by Charles Chandos Pole, Esq., a descendant of one of the early Liverpool families, whose grandfather was the member of Parliament to whom the letter was addressed in favour of Messrs. Sadler & Green, the inventors of printing on pottery.*

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* In the *Liverpool Advertiser* for 18th December 1756 we find—"Chaffers & Co. China Manufactory.—The porcelain or china ware made by Messrs. Richard Chaffers & Co., is sold

The foregoing interesting notice is taken from the *History of the Art of Pottery in Liverpool*, by Joseph Mayer, F.S.A., Liverpool, 1855. In Mr. Mayer's account of Mr. Chaffers we have unfortunately no dates, and the only evidence is the pounce-box, bearing date 1769, which was made by his son and successor four years after his father's death.

Through the kindness of R. Assheton Cross, Esq., M.P., we are enabled to give the date of his operations in Cornwall; he has favoured us with the perusal of a bundle of letters from one Gauregan Teppit, a miner, addressed to Mr. Chaffers in Liverpool, by whom he was engaged to draw soap-rock at Mullion, in Cornwall, on some land which he had leased for the purpose. These letters range over a period of eleven years, from July 1756 to December 1767; it was therefore about 1755 that the expedition to Cornwall just described was undertaken.

These letters show that in 1756 he was procuring soap-rock from Mullion in large quantities, for making his porcelain at Liverpool, which was some time before Cookworthy had commenced his experiments in the composition of *hard paste* porcelain. Borlase informs us that in 1758 Mr. Cookworthy of Plymouth had made experiments on the Breage china stone, and that it had been found useful in the making of porcelain; and we have no other correct data until his patent in 1768, ten years afterwards. Lord Camelford says, "The porcelain manufactory at Plymouth was attempted to be established and was undertaken by Mr. Cookworthy, upon a friend of his having discovered on an estate of mine in the parish of St. Stephens a certain white saponaceous clay, and *close by it* a species of granite or moor-stone, white with greenish spots, which he immediately perceived to be the two materials described by Père d'Entrecolles as the constituent parts of Chinese porcelain, the one giving whiteness and body to the paste, the other vitrification and transparency." These materials are described in his patent of 1768 as the kaolin or china clay or soap-rock, which was infusible, and the growan or moor-stone or decomposed granite which was fusible; and the patent was for the combination of these two ingredients, the latter constituting what is called *hard paste*, previous to which fine white sand or calcined flints had been used as a substitute for the *petuntse* or growan. The china clay or soap-rock had been used, as we find, thirteen years previously by Mr. Chaffers, and from the juxtaposition of the growan or china stone much of it was mixed with the clay, hence the cause of the hard paste of which much of his porcelain was composed.

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now here in the town; but at the manufactory on Shaw's Brow considerable abatement is made for exportation, and to all wholesale dealers. *N.B.*—All the ware is proved with boiling water before it is exposed for sale.

In the same paper we read that on the evening of March 7, 1782, at ten o'clock, a fire was discovered at the china works on Shaw's Brow, but was happily prevented from spreading further than a part of the building.

Extracts from the letters of Gauregan Teppit, of Mullion, Cornwall, to Mr. Richard Chaffers at Liverpool:

1756. 9th July. He speaks of Mr. Chaffers having recently left, and he hopes the drawing would answer the charges; he had set some men to work, and paid their wages, and was in good order for raising the clay, and had obtained two tuns or thereabouts.

1756. 2nd Oct. He will send about ten tuns of clay, but was afraid of a disturbance between the lords of the land when he weighed it off; his "charges out at this present was not much up nor down of thirteen pound." He sends his compliments to Mr. Podmoor.

1756. 22nd Nov. Teppit says he had "sent to Hail eight tuns and fourteen hundred of sopey rock;" he had put it into casks with directions upon each sort. During 1757 and 1758 they were still raising soap-rock in the summer months and shipping it to Liverpool.

1759. Aug. 26th. "We are going on well with the sopey rock, and have placed tackle over the plate, and have a very good prospick of cleay now in sight, and hope we shall gaine sume of youre large charges that is past."

1759. Nov. 9th. "We have the finest parcel of clay that was ever found in *Penradock*."

1759. Dec. 8th. Teppit had weighed of the clay 9 tons and 17 hundred of as nice a clay as ever was seen, and said that there was a man down in October who said he would give any money for such a parcel.

1760. Feb. 8th. "I hope we shall raise this summer so much as we did laste. We began in April and left over in November."

1760. Aug. 9th. "We are going on very well upon the sopey rock, hope to hear the last parcel of clay arrived safe and well, will send ten tun in the next."

1761. March. "I have sent the clay to Hail firmly caskt up, we are obliged to shoute night and day and pouder is dear. The coste of every thing from 1st March 1760 to March 1761 is £94."

1761. May 23rd. "We have found a verey good bunch of clay, if it holds we can rise two or three hundred a day, and when the level is in, I hope it will serve for many years."

1762. Sept. 9th. "We raise half a tun of a day."

1763. June 25th. "The quarterly charges are about £20. The place is worth a hundred pound in sight now more than it was laste year, for wee have a deep adit in and we are rising of clay faste."

1763. July 14th. Teppit sends twelve tons of clay.

1763. Aug. 20th. He sends 10 tons of "sopey rock."

1763. Oct. 5th. Sends off 10 tons more in 35 casks. In 1764 the soap-rock yields well, and is duly shipped via Hail to Liverpool.

The last letter sent to Mr. Richard Chaffers is dated the 26th of November 1765, and contains an account of all the monies received and paid by Teppit up to that date. The balance was transmitted in January 1766, by Mr. Huniball Chaffers. It would therefore appear that in or about December 1765, Mr. Richard Chaffers died, and that Mr. Christian, the potter, of Liverpool, his intimate friend, in conjunction with Huniball Chaffers and Edward Chaffers, his sons, were the executors

to his will. In January 29th, 1766, Teppit writes to Mr. Huniball Chaffers at Liverpool, that he has 20 tons to weigh off, and a very good vein in sight. Mr. Christian's name is mentioned as having some interest in the clay (perhaps only as executor), but not in some copper works which they had just come across, which Teppit describes as being very rich, and had brought £96 a ton. He concludes, "As for your lease no man shall see it without your orders."

1766. Feb. 27. Teppit, writing to Mr. Edward Chaffers, says, "The lease is entirely drawn upon Mr. Richard Chaffers and his Executors, Administrators, and Assigns, and to pay one pound of lawful money per ton to the Lords when the clay is weighed off. Mr. Christian has desired me to send him the account of what cash I received of Mr. R. Chaffers, which I have done to the best of my knowledge as follows:—Received from May 1756, to February 1766, £730, 6s. 3d."

The last letter of the series addressed to Mr. Edward Chaffers is dated December 10th, 1767, and the works were still in operation at Mullion.

The lease of this mine of soap-rock was, in May 1775, sold by Mr. Christian to the Worcester Porcelain Company for £500.

Liverpool. Alderman Thomas Shaw had a bank for making pottery, situated at Shaw's Brow, in the beginning of the eighteenth century. A large plaque, 2 feet 7 inches long by 20 inches, in the possession of Mr. Mayer, with a view of Great Crosby, is dated 1716; other specimens are dated 1722 and 1756. It was probably continued by his son after the Alderman's death, for we find recorded in the papers of the times the following notice: "October 20, 1775. Died, Mr. Samuel Shaw, potter, Dale Street, Liverpool."

SHAW.

Liverpool. A pottery was established in Harrington Street by John Sadler, the son of Adam Sadler, a printer in the New Market, Liverpool. John Sadler having served his apprenticeship to his father, and learned the art of engraving, commenced business on his own account in Harrington Street.* Mr. Guy Green was also a printer, and succeeded Mr. Adam Sadler in the New Market.

John Sadler was the inventor of printing upon pottery from copper plates, in conjunction with Mr. Guy Green. The patent, dated 1756, which it was proposed to take out, was never enrolled, and is now in Mr. Mayer's possession, as Messrs. Sadler and Green preferred keeping the invention secret to the doubtful security of patent rights.

This invention was the application to glazed earthenware of prints from engraved metal plates, the colour remaining on the surface after the paper was removed, when it was passed through the muffle or enamelling kiln to fix the colours.

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* A book printed by him is entitled "Cato Major," a poem by Samuel Catherall, M.A. Printed and sold by J. Sadler in Harrington Street, Liverpool, 1755.

AFFIDAVIT AND CERTIFICATE.

I, John Sadler, of Liverpoole, in the county of Lancaster, printer, and Guy Green of Liverpoole aforesaid, printer, severally maketh oath, that on Tuesday, the 27th day of July instant, they, these deponents, without the aid or assistance of any other person or persons. did within the space of six hours, to wit betwixt the hours of nine in the morning and three in the afternoon of the same day, print upwards of twelve hundred earthenware tiles of different patterns, at Liverpoole aforesaid, and which, as these deponents have heard and believe, were more in number, and better, and neater than one hundred skilful pot painters could have painted in the like space of time in the common and usual way of painting with a pencil; and these deponents say that they have been upwards of seven years in finding out the method of printing tiles, and in making tryals and experiments for that purpose, which they have now, through great pains and expense, brought to perfection. JOHN SADLER.
GUY GREEN.

Taken and sworn at Liverpoole, in the county of Lancaster, the second day of August, one thousand seven hundred and fifty-six, before William Statham, a Master Extraordinary in Chancery.

We, Alderman Thomas Shaw and Samuel Gilbody, both of Liverpool, in the county of Lancaster, clay potters, whose names are hereunto subscribed, do hereby humbly certifye that we are well assured that John Sadler and Guy Green did, at Liverpoole aforesaid, on Tuesday, the 27th day of July last past, within the space of six hours, print upwards of 1200 earthenware tiles of different colours and patterns, which is, upon a moderate computation, more than 100 good workmen could have done of the same patterns in the same space of time by the usual way of painting with the pencil. That we have since burnt the above tiles, and that they are considerably neater than any we have seen pencilled, and may be sold at little more than half the price. We are also assured that the said John Sadler and Guy Green have been several years in bringing the art of printing on earthenware to perfection, and we never heard it was done by any other person or persons but themselves. We are also assured that as the Dutch (who import large quantities of tile into England, Ireland, &c.) may by this improvement be considerably undersold, it cannot fail to be of great advantage to the nation, and to the towne of Liverpoole in particular, where the earthenware manufacture is more extensively carried on than in any other town in the kingdom, and for which reasons we hope and do not doubt the above persons will be indulged in their request for a patent to secure to them the profits that may arise from the above useful and advantageous improvements.

The *Liverpool Guide*, by Mr. W. Moss, 1799, says: "Copper-plate printing upon china and earthenware originated here in 1752, and remained sometime a secret with the inventors, Messrs. Sadler & Green, the latter of whom still continues the business in Harrington Street. It appeared unaccountable how uneven surfaces could receive impressions from copper-plates. It could not, however, long remain undiscovered, that the impression from the plate is first taken upon paper, and from

thence communicated to the ware, after it is glazed. The manner in which this continues to be done here remains still unrivalled in perfection." Wedgwood sent his Queen's ware to them weekly to be printed in this improved manner, and continued to do so until his death.

Mr. Mayer quotes several invoices and letters from Mr. Guy Green (Sadler's partner) to Josiah Wedgwood, as a proof that the ware of the latter was sent to Liverpool to be printed:

1783.—I have put the tile plate to be engraved as soon as I received your order for doing it, but by the neglect of the engraver it is not yet finished, but expect it will be completed to-morrow.

1783.—Our enamel kiln being down, prevented us sending the goods forward as usual.

1783.—The plate with cypher was done here. I think it would be best to print the cypher in black, as I am much afraid the brown purple that the pattern was done in would not stand an up and down heat, as it would change in being long in heating.

1783.—For printing a table and tea service of 250 pieces [D. G.] for David Garrick, £8, 6s. 1½d.

1783.—Twenty-five dozen half tiles printing and colouring, £1, 5s.

Mr. Mayer adduces as further evidence of Sadler being the inventor of this art, showing that he could not only transfer prints to earthenware, but to enamelled plates on the same system as the manufactory at Battersea, an impression from a copper-plate, engraved after a portrait of Frederick II. King of Prussia, done from an original, painted at Berlin, in 1756, inscribed "J. Sadler, Liverp^{l}., enamel^{r}." on enamelled copper; another, in the same style, being a portrait of George II.; also, a specimen with the arms of the Bucks' Society. The first mark is on the mug, with a portrait of George II.; sometimes the names of both are affixed to their ware.

SADLER.
1756
SADLER & GREEN.

Dr. Diamond has a barrel-shaped mug of Liverpool china, beautifully printed with masonic emblems and figures on scrolls; in the centre are the Freemasons' arms, inscribed "Sadler, En^{l}. Liv^{l}." (*Keramic Gallery*, figs. 337, 342).

In the Mayer Museum, Liverpool, is a toilet box, enamelled on copper inside and out, with transfer printing in black, *The Ladies' Pocket Kalendar*, which covers the top and base, of the year 1760; it is signed "J. Sadler, enam^{l}." Lady Charlotte Schreiber has a Liverpool china mug with black transfer of General Wolfe, signed "*J. Sadler, Liverpool.*" (*Keramic Gallery*, fig. 339.)

The tiles, with transfer prints, are neatly executed, and very varied. Among these we find a number of celebrated actors and actresses in character by Sadler, Liverpool:—

Miss YOUNGE, in the character of Zara.
Mrs. HARTLEY, in the characters of Imoinda and Lady Jane Grey.
Mrs. WARD, in the character of Rodogune.
Mrs. BEASLEY, in the character of Mahomet.
MRS. LESSINGHAM, in the character of Ophelia.
Mrs. BARRY, in the character of Athenais.
Mrs. CIBBER, in the character of Monimia.
Mrs. BULKLEY, in the character of Angelina.
Mrs. BARRY, in the character of Sir Harry Wildair.
Mr. WOODWARD, in the character of Petruchio.
MR. LEWIS, in the character of Hippolitus.
Mr. GARRICK, in the character of Sir John Brute.
Mr. LEWIS, in the character of Douglas.
Mr. WOODWARD, in the character of Razor.
Mr. LEE LEWIS, in the character of Harlequin.
Mr. MOODY, as Simon in "Harlequin's Invasion."
Mr. FOOTE, in the character of Fondlewife.
Mr. KING, in the character of Lissardo.
Mr. GARRICK, in the character of Abel Drugger.
Mr. MOODY, in the character of Teague.
Mr. WROUGHTON, in the character of Barnwell.
Mr. SMITH, in the character of Lord Townley.

LIVERPOOL. PENNINGTON.

John Pennington was celebrated for his punch bowls, vases, &c., and had the recipe for a very fine blue, for which he refused a thousand guineas to a Staffordshire house. He carried on business from 1760 to 1790; his mark was also a P. in gold and colours. These occur on a tea service of blue designs, in imitation of Oriental. This bank was sold to Mr. Wolf, but in consequence of the Staffordshire potters monopolising the trade it was soon closed. In a receipt book of Mr. Sadler's is noticed: "Pennington's body, March 18, 1769—Bone ashes 60 lbs., Lynn sand 40 lbs., flint 35 frit; to every 60 lbs. of the above 20 lbs. of clay."

Among the indentures of apprenticeship to Josiah Wedgwood, the name of John Pennington occurs, son of James Pennington, manufacturer of china at Liverpool; it is dated 1784, "to be taught the art of engraving in acquatint." Mr. Binns says, James Pennington (doubtless the same here spoken of) came to Worcester from Wedgwood's on completing his apprenticeship, and in 1792 was selected to paint an entire service for the Duke of Clarence, having in the centre a figure of Hope, a ship in the distance; he was afterwards chief artist, herald painter, and foreman in Messrs. Flight & Barr's works.

LIVERPOOL. CHRISTIAN.

Philip Christian, of Shaw's Brow, carried on an extensive business in manufacturing porcelain, and after Mr. Chaffer's death became the leading potter in Liverpool. He was Chaffer's executor, and disposed of his lease in the vein of "soap-rock," which that potter had discovered in Cornwall, to the Worcester Porcelain Company, for £500,

in May 1775; it was situated in the parish of Mullion. He produced large china vases of an equal quality with the Oriental, and his productions show a great perfection in the art.

In Mr. Sadler's receipt book of January 1769, we find: "Christian's china body—To 100 parts rock, flint, 24 parts; best flint glass, 6 parts; crown glass, 6 parts. To every 20th of the above, put 1 lb. of salts. Glaze—4 china body (foreign), 16 flint glass, 3 white lead, and 12 oz. of pearl ashes."

Among other ware made by him was the tortoise-shell, of round and octagonal forms; also some fine pattern services and chimney ornaments.

Liverpool. Zachariah Barnes was a native of Warrington; he was born in 1743, and died September 1820. He commenced business as a potter in the Old Haymarket; at first he made china, but afterwards gave up that and confined himself to delf. He made Welsh-ware dishes in large quantities; but his principal business was the manufacture of square tiles of excellent quality and durability: they were printed by Sadler & Green. So large was the sale of this article alone, that he made a profit of £300 per annum by tiles only; also large quantities of potting pots for char, which were sent to the lakes. This was the last pottery of the old-established locality carried on at Liverpool.

Liverpool. W. Reid & Co., Liverpool, china manufactory, Castle Street. In the advertisements from 1756 to 1760 we find several from this firm, requiring "apprentices for the china work."—"A sober, careful man, who understands sorting and packing, and merchants' accounts"—"Apprentices for painters," &c. Their principal manufactures were "all kinds of blue and white china ware, not inferior to any make in England."

REID & Co.

Liverpool. A pottery was established on the south shore of the Mersey, near Liverpool, about 1790, by Richard Abbey, in conjunction with a Scotchman named Graham, where they carried on business with good success for some time.

Richard Abbey was born at Aintree, and served his time as an engraver to Mr. Sadler, in Harrington Street, where he engraved, besides many other works, a large quart jug, having upon it the Farmer's arms, and was considered very skilful in his art. A mug, lately in Mr. E. Norman's Collection, had a transfer engraving commemorating the treaty of commerce between England and France; a figure of Hibernia, seated, with ships in the background, inscribed, "Ye sons of Hibernia, rejoice in the freedom of commerce." *R. Abbey, sculp.* He retired from the concern in 1796, when the works were taken by Messrs. Worthington & Co., who called the site the *Herculaneum Pottery;* he died at Aintree in 1801, at the age of 81. Mr. J. Mayer says he was engaged for some

time at a pottery in Glasgow to teach engraving, and also visited France for the same purpose; this must have been previous to 1790.

Liverpool (Herculaneum Pottery). This pottery was originally established by Richard Abbey about 1790; on his retirement in 1796, it was taken by Messrs. Worthington, Humble & Holland, and they engaged as foreman Mr. Archibald Mansfield, a thrower of Burslem, and about forty operatives, men, women, and children, to be employed in various branches of the art, and the works were remodelled and enlarged. As Wedgwood had christened his settlement Etruria, Messrs. Worthington & Co. christened theirs Herculaneum; it was carried on by them until 1806, when, requiring larger capital, an increase of proprietors took place, and it continued as a company until 1833, when the concern was dissolved and the property sold to Ambrose Lace, Esq., and others for £25,000, who let the premises to Thomas Case, gentleman, and John Mort, potter, and they carried on the business until 1836; the firm was afterwards Messrs. Mort & Simpson, who manufactured here until 1841; the site is now occupied by the Herculaneum Dock. The first wares made here in 1796 were Queen's ware and blue printed. About 1800 they commenced making china; at this period Ralph Cordon was manager; he came from Lane End, now Longton. Of the marks used here the earliest was "Herculaneum," printed in blue; after that, by a resolution of the Committee of Management, dated 6th August 1822, it was ordered that "to give publicity and identity to the china and earthenware manufactured, the words 'Herculaneum Pottery' be stamped or marked on some conspicuous part of all china and earthenware hereafter made at this manufactory."

They made earthenware dinner and dessert services, painted and decorated in good taste; a service in the possession of the Rev. T. Staniforth has a marone border, painted with roses and buds; the mark as in margin stamped on the back.

HERCULANEUM.

HERCULANEUM POTTERY.

This mark was used from 1822 to 1833, as stated above. A favourite pattern was printed views of the principal towns in England, with the name in a medallion at the bottom of the piece.

The crest of the borough of Liverpool, of a bird called the liver, with wings expanded, holding a plant called the liverwort; this was adopted by Messrs. Case, Mort & Co.

This mark is impressed, and has the appearance as if stamped with a button, the bird's head being to the right instead of the left, as it would be heraldically. Mr. Staniforth has a small set of brown printed tea things so stamped.

Liverpool. On an earthenware model of a female hand holding a pen, well moulded in glazed cream-coloured ware, is inscribed: "Designed for Circus Street School, Fra^{s} Lege, Sculp. Liverpool, 1812." In the Salford Museum.

Cheshire. St. Helens and Seacombe. There is now a small manufactory at St. Helens, which may be considered the last relic of a pottery in this neighbourhood (excepting the works at Seacombe), but that concern has been unoccupied for some time. Some years ago the manufactory was fully worked as an adjunct to the works of Messrs. Case, Mort & Co.

There has been a revival of the manufacture of pottery in this neighbourhood, and works were built at Seacombe, in Cheshire, on the opposite side of the Mersey from Liverpool, in 1851, under the proprietorship of Mr. Goodwin, who was formerly a manufacturer at Lane End, the workmen coming chiefly from Staffordshire; the first oven was fired on the 19th of June 1852. That there are advantages in this locality for such works is not doubted, as coal can be had nearly as cheap as in Staffordshire; the quality, I believe, is not quite so good, being more bassy, and consequently not burning so clear as that used in the great pottery district. There is also a great saving in carriage, as the raw materials, such as clay, Cornwall stone, and flint, can be laid down on the quay close to the works; and again, when packed and ready for the market, vessels can load in the great float at Birkenhead, and at once proceed to sea without reshipment, as is the case with the Staffordshire ware on its arrival at Runcorn.

The ware manufactured here at present consists principally of earthenware and stoneware, chiefly of blue and colour printed ware, and, lately, Parian has been made of a good quality. Here has been introduced one of the throwing tables for making hollow ware, cups, bowls, &c., by machinery, with the aid of which four boys, who are quite unacquainted with the art, can, in a day or two's practice, produce as much work as by the old process of hand-throwing could formerly be made by five men in the same space of time. The success of the undertaking may be considered fairly established, and a very large and increasing trade is now carried on with the east and west coast of South America, Turkey, California, and India. So admirably arranged are the buildings, that all the different parts work together; the ware, after being fired, is carried direct from the ovens into the bisque warehouses which adjoin them, and on

the other side the coal is conveyed along a railway and deposited close to the mouths of the kilns. The whole may be looked upon as a model for all future buildings and arrangements for pot works; indeed, so perfect is it that it has been visited by several manufacturers from France and Germany, who by permission of Mr. Goodwin have taken plans of it as a guide for new works to be erected in those countries (*J. Mayer's History of Liverpool Potteries*).

Warrington. There was a pottery existing here in the memory of some of the present inhabitants; it was of short duration. The works were commenced about 1797 by Messrs. James & Fletcher Bolton, who obtained the services, as managing partner, of Mr. Joseph Ellis of Hanley, Staffordshire, a pupil of Josiah Wedgwood. It arose out of the idea that as the Cornish clay passed through Warrington *en route* to Staffordshire, potteries might be advantageously made to compete with that county, and export it to America. As England was at that time at war with America, it was sent over unmarked, and cannot therefore be now identified. The ware is described as a hybrid between pottery proper and china inferior, blue and white printed, an inferior black ware, &c. In 1812 the firm became bankrupt. Dr. Kendrick of Warrington made a collection of the productions, which he presented to the local museum.

Jackfield, Shropshire, was one of the oldest potteries in the county, and it is said that as early as 1560 entries occur in the parish registers of Stoke-upon-Trent of potters "from Jackfield." A few years ago a coal-pit at Jackfield, which was known to have been closed for two centuries, was opened, and in it was found a brown earthenware mug, bearing the date 1634; an early jug is also in the possession of Mr. W. F. Rose of Coalport. In 1713 the pottery was taken by Mr. Richard Thursfield, from Stoke-upon-Trent, and after his death in 1751, it was carried on by his son John until 1772. The early ware made about this time was a red earth covered with a very black glaze, sometimes with scrolls and flowers in relief, known in the locality as "black decanters." About 1780 the works were purchased by Mr. John Rose (who had served his apprenticeship with Turner of Caughley), in conjunction with a Mr. Blakeway, who greatly improved the character of the ware, and consequently the business was much extended; after a few years the manufactory was removed to Coalport, on the opposite bank of the Severn, where more convenient premises had been erected.

The Rev. T. Staniforth has several pieces of the early Jackfield ware, covered with a black glaze; a two-handled jug is painted in oil outside the glaze, with flowers, a female portrait on one side, and a landscape on the other.

Mr. Thomas Onions of Stirchley has also some ware made at the works of Mr. Rose of Jackfield. The remains of these works are still to be traced. (*Keramic Gallery*, fig. 343.)

Benthal, Shropshire. John Thursfield established a manufactory here in the year 1772, on his retirement from the Jackfield works, Benthal is half a mile from Broseley, and the reason of his choosing this spot was the discovery of a fine bed of clay in the immediate vicinity suitable for making pottery. The clay drawn from this spot is still used for the extensive manufactory of Messrs. Maw & Co.

The productions of the Benthal manufactory were of the same character as those of Jackfield, and the secret of the black glaze was only known to the proprietor, and died with him; the establishment was known as *The Mug House*. At his death it was continued by his son, Mr. John Thursfield, in partnership with his brother-in-law, Mr. W. Pierce, under the firm of W. Pierce & Co., and it lasted until about 1818, when a person of the name of Bathurst succeeded, and, we believe, a similar manufactory still exists on the spot.

W. Pierce and Co.

Caughley, near Broseley, Shropshire. Established about 1751 for the making of earthenware, but it does not appear to have been on a large scale; it was carried on by Mr. Browne of Caughley Hall, a man of good property, and after his death by Mr. Gallimore. It was not till 1772 that it rose to any importance, when Mr. Thomas Turner, Mr. Gallimore's successor, commenced operations; he came from the Worcester porcelain manufactory, which he left on the sale of the works in that year; he was an excellent draughtsman and engraver, and probably learned his art under Robert Hancock.

Thomas Turner, of Caughley Place, was the son of the Rev. Richard Turner, LL.D., Rector of Comberton, 1752, Vicar of Elmley, 1754; died 1791, and was buried at Norton, all in the county of Worcester; he was also chaplain to the Countess of Wigtoun. Thomas Turner was born in 1749, and in 1783 was married to Miss Dorothy Gallimore, a niece of Mr. Browne of Caughley Hall, where she was residing at the time; he had two children, who both died young, and Mrs. Dorothy Turner also died in 1793.

Mr. Turner, in 1796, married Mary Milner, the widow of Henry Alsop, Esq., formerly of London, by whom he had two children: Catherine Georgina Cecilia, who married Mr. John Jacob Smith of St. James's, Bridgnorth, where he still resides (having been town clerk of Bridgnorth upwards of fifty years), she died in 1836; and George Thomas Turner, a solicitor, who died at Scarborough without issue in 1869, with whom also died out the family name of Turner. Thomas Turner resided at an elegant château, erected by a French architect, which was pulled down after his death; he died in 1809, aged sixty. Having married a lady of some property, he went to Caughley, and began to build suitable premises for the manufacture of porcelain, but it was some years in progress, and was not completed until 1775. We read in a paragraph in a newspaper

of Nov. 1, 1775 :—"The porcelain manufactory erected near Bridgnorth, in this county, is now quite completed, and the proprietors have received and supplied orders to a very large amount. Lately we saw some of their productions, which in colour and fineness are truly elegant and beautiful, and have the bright and lively white of the so much extolled Oriental." These works, which were extensive, were pulled down some years after Mr. Turner's death ; a few mounds only remain to mark the site, and the ground at the edge of a wooded dingle still bears the name of the Factory Field.

The excellence of Turner's porcelain, and the invention of the beautiful dark blue of the Caughley china, attributed to him, gained him great patronage. (*Keramic Gallery*, figs. 417–419.) In 1780 he produced the celebrated "willow pattern," which even at the present day is in great demand, and the "blue dragon," another favourite pattern, and completed the first *blue printed table service* made in England for Thomas Whitmore, Esq., of Apley Park, near Bridgnorth ; the pattern was called *Nankin*, and was something similar to the Brosely tea service produced in 1782, all in porcelain. Mr. Thomas Minton, of Stoke, assisted in the completion of this service, being articled as an engraver there. These two patterns remained universal favourites for many years ; the *willow pattern* for dinner services, and the *Broseley* for tea and breakfast sets ; they were indispensable in all domestic establishments for ordinary use, and remained so almost exclusively for nearly half a century.

Messrs. Chamberlain of Worcester, until the end of 1790, had their porcelain in the white from Thomas Turner of Caughley. He at first mixed all the bodies himself, but afterwards instructed his sister how to do it ; subsequently a man named Jones mixed for him.

About the year 1780 Mr. Turner went over to France, and returned with several skilled artists and workmen. Of those engaged at the Caughley Works the principal were Dontil, a painter, also John Parker, Thomas Fennell and Henry Boden for flowers, Thomas Martin Randall for birds, Muss and Silk for landscapes, Adams, a blue painter, De Vivy, and occasionally Stephan (a German), modellers. Peter Stephan, his son, is now modeller at Coalport. Mr. John Rose, the son of a farmer in the neighbourhood, also learned his art under Mr. Turner ; he left about 1780, and commenced a small business at Jackfield.

Perry, one of the workmen who was apprenticed to Mr. Turner, states that in 1797 they had four printing presses at Caughley, introduced by Davis : the patterns at that time and for years previously were birds and blue panels ; that Turner had been an engraver at Worcester ; and he recollects a slab on the front of one of the arches of the building at Caughley, stating the date of its foundation, 1772, which would be the time he succeeded Mr. Gallimore, but it was not finished for sometime after.

Mr. Hubert Smith of St. Leonards, Bridgnorth, the grandson of Thomas Turner, and his only direct representative, has kindly supplied me with many of these particulars. The family is in possession of portraits of Thomas Turner and his wife, Mr. Gallimore, Dr. Turner, and others.

In 1799 Mr. Turner retired, and Mr. John Rose & Co. became proprietors of the Caughley Works by purchase. They continued to make china there, but chiefly in the biscuit state, which was taken to Coalport to be decorated. They altogether removed them to Coalport about 1814 or 1815, and the materials were used for enlarging their premises there; at the present time no vestige of the house or works remains at Caughley.

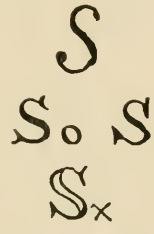
CAUGHLEY. The word impressed on blue Chinese figures and landscapes, and on white china with rich gilding.

SALOPIAN
or
Salopian

The name occurs on a plate, with blue Chinese landscape and open border.

TURNER.

The letter S, in blue, is sometimes placed alone, and was used at a very early period of the works; it is found on a white mug, with blue and gold flowers, bearing the words Francis Benbow, 1776, surmounted by an anchor, in the possession of Mr. Malcolm Benbow, his grandson, at Coalport.



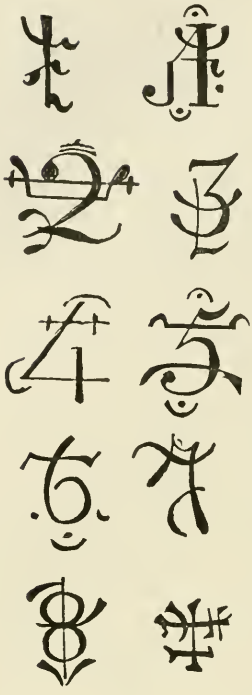
The crescent and the word SALOPIAN are sometimes found together, the former in blue, the latter impressed; this occurs on a fruit dish, painted in blue and gold.

SALOPIAN.

This mark is on a cup and saucer of English china, in imitation of Oriental, with blue stripes and red flowers.

This mark, in blue, is on a cup and saucer, blue flowers on ribbed white.

This mark, perhaps intended for a bird bolt, is frequently seen on the Caughley pitchers, probably that of a painter.



The series of Arabic numerals from 1 to 8, with flourishes, which give them something of an Oriental character, are so placed on the authority of Mr. Binns, one of the late proprietors of the Worcester works. He says he has never found them on china which he considers of Worcester manufacture. All these marks are painted in blue on early printed ware, with Oriental designs in the blue, which was brought to such perfection by Turner.

A curious puzzle-jug of Caughley ware, with three spouts, the liquid passing through the hollow handle, where there is a hole to prevent its flowing by placing the thumb upon it, is inscribed, "John Geary, Cleak (*sic*), of the Old Church, Brosley, 1789"; underneath the foot, "Matthew, the v. & 16." In the possession of Mr. Edmund Thursfield.

Coalport, in Colebrook Dale, Shropshire. These works were established by Mr. John Rose between 1780 and 1790, when he removed his manufactory from Jackfield, where he had commenced business in or about the year 1780, but only remained there a few years; he carried on these and the Caughley Works (purchased in 1799) simultaneously, until the latter were finally removed to Coalport in 1814. In 1820, having purchased both the Swansea and the Nantgarw manufactories, they were incorporated with Coalport, and Messrs. Billingsly & Walker, proprietors of Nantgarw, were both engaged, and remained until Billingsly's death, which happened in 1828. In 1820 Mr. Rose received the gold medal of the Society of Arts for his felspar porcelain and an improved glaze, which is found recorded on some pieces, by a tablet 2 inches in diameter, as follows: "Coalport Felspar porcelain; J. Rose & Co. The gold medal awarded May 30th, 1820. Patronised by the Society of Arts." These services are frequently met with, the principal pieces being so inscribed. The Society of Arts had offered a premium "to the person who shall discover the cheapest, safest, most durable, and most easily fusible composition fit for the purpose of glazing earthenware, without any preparation of lead, arsenic, or other pernicious ingredients, and superior to any hitherto in use." The gold Isis medal was awarded to Mr. Jn°. Rose. The composition being, felspar, from Welshpool, 27 parts; borax, 18 parts; sand, from Lynn, Norfolk, 4 parts; Cornish china clay, 3 parts;

nitre, 3 parts; soda 3 parts; this mixture was fritted, and three parts of calcined borax then added. The "worm sprig" and the "Tournay sprig," which last had been originally introduced by Billingsley at Pinxton, still continued to be a favourite pattern at Coalport. In porcelain and pottery the old "willow pattern," the "blue dragon," and the "Broseley" still remained staple articles.

About 1821 Walker, of Nantgarw, introduced at Coalport a marone-coloured ground, which is now much sought after; they not only copied the patterns of Dresden and Chelsea china, but counterfeited the crossed swords and the gold anchor, a practice which ought to have been avoided. The proprietors have copied the Sèvres china both in form and decoration, and produced some exquisitely painted pieces by first-rate artists; great attention has also been paid to the grounds, and the beautiful *rose Pompadour* has been imitated here more successfully than in any other manufactory.

Billingsley's original receipts for making his china ware are still in the possession of Mr. Rose, and it can be made at Coalport of as fine a quality as ever, but it is too expensive a process to be followed to any great extent; it is easily identified, whether made at Pinxton, Nantgarw, Swansea, or Coalport. The marks used there are as follows:

Colebrook Dale is another name for the Coalport Works, which has been occasionally used for decorative china.

On a china basket of flowers, finely modelled and painted.

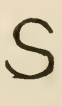
A mark, in blue, on a pair of china vases, with leaves and flowers in relief.

Another mark of C. B. D. (Colebrook Dale) in monogram, used by the same firm on ornamental china.

Coalport. On a pair of porcelain tulip-shaped cups.

Coalport? This mark, in red, is on a porcelain tea set, painted with ribbons and roses, thought from the quality of the china to be the mark of Mr. Rose the potter.

The letter S scratched in the body implies Salopian; on porcelain made at Coalport from the improved Nantgarw body of Billingsley.



A monogram used since 1861 for porcelain. This curious mark, usually in pink and gold, may be thus explained: the cursive letters represent a *C* and *S*, for Coalport and Salop; the Roman capitals within the bows, C, S, and N, intimate that the works of Caughley, Swansea, and Nantgarw have been incorporated with Coalport. The style of the firm has ever since its establishment been Messrs. John Rose & Co. Mr. John Rose died in 1841; he was succeeded by his nephew, Mr. W. F. Rose, of Rock House, Coalport. The present proprietor of the Coalport Works is Mr. William Pugh, who has long been a member of the firm.

Benthal, near Broseley. Messrs. Maw & Co. are makers of the encaustic tile pavements in the mediæval style, for public or private buildings; their productions having a very extensive sale. Mr. Geo. Maw has recently presented to the Museum of Practical Geology a very important collection of raw materials of pottery and porcelain, as well as specimens of the clays and plastic strata of Great Britain, which has been rendered all the more valuable by the catalogue and description, written by himself, a practical potter, printed in an appendix of the second edition of the Museum Catalogue, revised and augmented by Trenham Reeks and F. W. Rudler, London 1871. Messrs. Maw & Co. have also contributed numerous examples of modern enamelled maiolica, manufactured at the Benthal Works, consisting of vases, pateræ, medallions, friezes, tiles, &c.

MAW & CO.

Madeley (Salop).* Thomas Martin Randall, like Billingsley, was a most energetic potter, though equally restless. He and his brother, Edward Randall, practised their art first in the Caughley manufactory; from thence Thomas Martin Randall went to Derby, and thence to Pinxton. He then with Mr. Robins went to London, and carried on a business at Islington, using Nantgarw white china, and decorating it especially after the manner of Sèvres.

Mr. Robins and Mr. Thomas Martin Randall dissolved partnership about the year 1826, and the latter set up in Madeley, Shropshire, a china manufactory complete in all its branches. Most of the buildings are now standing, but they have been converted into cottages. They stand at the lowest end of the town or village, and near the canal. Thomas Wheeler, William Roberts, and F. Brewer were potters there. Philip Ballard, Robert Grey, and John Randall (now a painter at Coalport, and author of several works on local matters) were the principal painters.

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* We are indebted to the Rev. W. H. Wayne of Willey Rectory, Salop, for the following particulars relating to Madeley.

A beautiful body was the characteristic of this manufactory; it was in appearance a body partaking of the character of Nantgarw and Sèvres, and has often been mistaken for the latter, especially as Sèvres decorations also were very successfully imitated there.

They affixed no mark, but they turned out a variety of fine wares: dogs and other animals, after the manner of the earliest Derby, but very carefully modelled.

The human figure is also found as emanating from this factory, and also the ordinary wares for table use and ornament. The manufacture of this Madeley paste was, like that of Nantgarw, very costly, and heavy losses occurred in the firing of the kilns, so much so that occasionally the whole contents of a kiln melted together, and the débris was wheeled into the canal hard by. Mr. Randall subsequently went to Shelton.

In the *Gentleman's Magazine* for October 1859 we find the following:—"At Shallowford, in the Quaker's burying-ground, a quiet sunny spot, within hearing distance of the murmurings of the Trent, were laid the last remains of a good and clever man,—Thomas Martin Randall. Born at Broseley, he served his time, like the late Herbert Minton's father, at Caughley, the earliest of our Shropshire porcelain works, and the nursery of a class of very clever men. From thence he removed to Coalport, thence to London, afterwards to Madeley, and thence to the potteries, where he succeeded, after great perseverance and expense, in producing specimens of porcelain equal to those he made his model,—the highest productions of the Royal Sèvres Works in the palmy days of Louis XIV. (XV.) 'Ay, sir,' said a well-known dealer in the Strand in our hearing, 'the old Quaker stands first, at the top of the tree, but he will not put the French mark on his ware (the double L), or I could sell any quantity at the tip-top price old Sèvres china sells for. He has a conscientious objection, and would not be a party to deception.' For a quarter of a century he was the advocate and supporter of the temperance cause. When the movement first came up, he emptied his barrels, cut them in two for tubs, and had the mashing stick made into a good stout walking-staff, which until his death he carried as a trophy of the victory he had achieved over popular prejudice and long-continued habit." His nephew, John Randall, is at present engaged at the Coalport works as an artist, and is the author of an interesting illustrated work, entitled *The Severn Valley*, published in 1862.

WORCESTER.

Worcester. *Soft paste.* The extensive mansion, afterwards called "The Royal Worcester Porcelain Works," is a fine specimen of ancient domestic architecture; it is situated near the Bishop's Palace, and faces the river Severn. The view from the back commands the whole range of the Malvern Hills. The house was formerly the residence of the "Warmstreys," but it history can be traced back to the reign of Henry VII., when it was occupied by Sir William Windsor (second Lord Windsor), ancestor of the late Earl of Plymouth, whose arms are

carved in oak on the mantelpiece, as well as the Royal Arms of England. In 1751 this mansion was taken for the establishment of a manufactory of porcelain by Dr. Jno. Wall, a physician and good practical chemist, who, in conjunction with others, formed the Worcester Porcelain Company.

Dr. Wall was born at Powick, a village near Worcester, in 1708. His father was a tradesman in Worcester, and served the office of Mayor in 1703; he was descended from a good family in Herefordshire. Dr. Wall's father dying while he was young, he was educated at the King's School, and in 1726 went to Worcester College, Oxford. In 1735 he became a fellow of Merton College; and in 1739 he took his degree and commenced practice at Worcester. He married Catherine Sandys, cousin of the first Lord Sandys. Independent of his being an excellent chemist, he was an artist of great ability. He painted several historical pictures, among which may be mentioned that of the Founder of Merton in his robes, which he presented to that College in 1765; the head of Pompey brought to Cæsar, now at Hagley; the Judgment of Brutus; the return of Regulus to Carthage; Queen Eleanor sucking the poison from the arm of Edward I., and many others; he etched several plates, and made some designs for stained glass windows, still in existence. Dr. Wall died at Bath, June 27th, 1776.

Dr. Simeon Shaw says that "this establishment was formed by the enterprise of some of the clergy of the Cathedral, and for many years the principal director, *sub rosa*, was Dr. Davies." This was no doubt the William Davis, apothecary, who afterwards became one of the proprietors. He was certainly manager in 1763, as may be seen in an indenture of apprenticeship of that year, and remained so until the works were sold to Messrs. Flight in 1783. The original proprietors between 1751–1772, were—

John Wall, M.D.
Richard Holdship.
Rev. Benjamin Blayney.
Samuel Bradley.
Rev. Samuel Pritchett.
William Oliver.
David Henry (in lieu of Holdship).
William Davis.
John Salway.
Germain Lavie.
Rev. Thomas Vernon.
Mary Blayney.
Richard Cook.
Henry Cook.
John Thorneloe.

The entire property of the Worcester Porcelain Company was sold by auction in January 1772, for the sum of £5250; it was purchased nominally by the Rev. T. Vernon, who gave up possession in favour of Dr. Wall, but he was only taking charge of the works until the new company could be formed. In January 1773 the following gentlemen were selected:—

John Wall the elder, M.D.
William Davis the elder, apothecary.
William Davis the younger, gent.
Rev. Thomas Vernon.
Robt. Hancock, engraver.
Richard Cook, of London.

A cylindrical mug, painted with blue flowers, of the well-known Worcester type, lately in the possession of Mr. J. L. Baldwin, has deeply scratched in the paste the date "July 13, 1773," which probably refers to the first issue of the ware made by the new firm, on which occasion a number of these common mugs may have been distributed to the people connected with the works as mementos of the event. In 1774 Hancock sold his share in the manufactory for £900. On the 10th of April 1783, the entire property was sold to Messrs. Flight for £3000.

The first documentary evidence of the introduction of steatite into Worcester was on January 1, 1770, when "Messrs. Wall, Davis, & Blayney entered into an agreement with George Hunt, Esq., of Lanhy Drock, parish of Mullion, to open a certain vein or lode of porcelain earth called soapy rock, for a term of twenty-one years, at the rent of ten guineas per annum, and for every ton over ten tons an additional sum of 21s. per ton." The deeds of the Worcester Company state that the proprietors purchased from Messrs. Christian of Liverpool, in 1776, for the sum of £500, their interest in the lease of another mine of soap-rock at Mullion, in Cornwall, which had seventeen years unexpired. Klaproth, in 1787, speaking of steatite, says, "It is used for making porcelain. The working of these mines is carried on by the porcelain manufacturers at Worcester, who pay £20 sterling for the ton of 20 cwt., because the bringing of it out to the day is extremely uncertain and dangerous, the serpentine rock breaking in so frequently."

Borlase, in his "History of Cornwall," published in 1758, writing of steatite or soap-rock, observes, "This is carefully selected from the other sorts, barrelled up, and almost wholly engaged by people employed under the managers of porcelain manufactories." We know that Chaffers of Liverpool discovered this material and actually drew this soap-rock from a mine he leased at Mullion in Cornwall in 1756, which after his death was sold by his executors to the Worcester Porcelain Company in 1776. (See page 691.)

The terms of Chaffers' lease were to pay one pound per ton to the lords of the manor where the soap-stone was weighed off. It must have been a long lease, for when it was purchased by the company there were seventeen years unexpired, and the mine had been then worked for more than twenty years. There is every probability that soap-rock was used both at Worcester and Derby long before the dates of these documents. In the extracts from the Duesbury papers (*Art Journal*, 1862, p. 4) we find that Richard Holdship, on leaving Worcester a few years after his bankruptcy, offered his services at Derby, and that he was enabled at that time (1764) "to offer soap-rock at fair prices to the Derby works."

It has been stated that William Cookworthy had some interest in the Worcester works, and made hard paste there, but we have no

authentic account of his ever having had any connection with them; in fact there was none made at that manufactory, except that we find, about 1790 to 1800, a porcelain paste, both hard and soft, whether on the glaze or body or both is difficult to say, but it has that appearance. The marks upon this ware are of great variety, but they still historically denote the changes that have occurred in the direction of the manufactory, and we are thereby better able to ascertain the dates of particular specimens. This is one of the few old English manufactories which is still carried on with success, and no pains or expense is spared in perfecting the quality and decoration of the porcelain. The total number of hands now employed is about four hundred.

About the year 1760 porcelain tokens were issued by the proprietors of the Worcester Porcelain Company, for two shillings, one shilling, and a sixpence. On the obverse is written: "*I promise to pay to the bearer on demand One Shilling. W. Davis at the China Factory;*" on the reverse are the letters W. P. C. stamped in relief; they are about the same size as the coins of the value represented. There is a set of these porcelain tokens in the British Museum and in Mr. A. W. Franks' Collection.

Richard Holdship, an engraver, was brother of Josiah Holdship, to whom the verses were addressed in the *Worcester Journal* and in the *Gentleman's Magazine*, in January 1758, "On seeing an armed bust of the King of Prussia curiously imprinted on a porcelain cup of the Worcester manufacture," which ascribe to Josiah the merit of bringing to perfection an art, the successful application of which had long been sought for by curious artists, alluded to in the following extract:—

> "What praise is thine, ingenious Holdship! who
> On the fair porcelain the portrait drew—
> To thee, who first, in thy judicious mind,
> A perfect model of the art designed—
> An art which, long by curious artists sought,
> By thee alone to great perfection's brought."

These verses do not attribute the invention to him; in fact, that the art was not new is proved by a specimen of transfer printing on enamelled copper in the possession of Mr. Joseph Mayer of Liverpool, being also a portrait of Frederick the Great, done from the original painting at Berlin in 1756; and another with the portrait of George II., and the arms of the Bucks Society, signed "*J. Sadler, Liverpool, enam.;*" and the same art of transferring prints to enamel was in general use at Battersea in 1753. Mr. Binns, speaking of the transfer-printed Worcester china, says: "It may be well to note that all the black printing was done on the glazed surface of the ware, and passed through the enamel kiln fire only. There are a few specimens which show that Dr. Wall was desirous of introducing an *underglaze* colour in addition to blue for

these engraved patterns ; few colours could stand the great fire required for the glaze, but a delicate purple appears to have done so ; as a preliminary step to the more important *blue printing*, we must consider it satisfactory, but for elegance of appearance it cannot be compared with the fine impressions on the glaze.

These interesting cups are much sought after, and consequently are becoming scarce ; a detailed description of the subjects upon them may be acceptable to some of our readers, showing the difference between the Worcester and Liverpool types, which are frequently confounded. They were sold in sets of three, holding a quart, pint, and half-pint, and of beautiful curvilinear form. Dr. Diamond has a full set of them, and his well-selected collection embraces all the varieties of transfer-printed wares.

The Worcester transfer-printed mugs and other pieces may be thus described :—They are printed in black, and commencing from the handle to the left we find a three-quarter portrait of Frederick the Great ; he is in armour, with a cloak lined with ermine thrown over his shoulder, pointing with his finger, and a full-bottomed wig on his head, without any hat ; the inscription is "King of Prussia," and at the bottom is R. H. in monogram and an anchor, the rebus of Richard Holdship, and the date 1757 ; above, to the left, is a small Cupid. The next subject is a large trophy of arms, among which are three flags, enumerating his nine great battles ; and thirdly, a large figure of Fame ; they are printed over the glaze. (*Keramic Gallery*, fig. 363.)

The Liverpool printed mugs differ in many respects ; they are frequently in lake or some other colour. First we have Frederick the Great, unarmed, dressed in court costume, with a broad sash, and star on his breast, which bears the Prussian eagle : he wears a cocked hat, and holds a baton in his hand inscribed "The Prussian Hero," and the face appears younger than in the former print ; above his head, to the right, is a Cupid with helmet and flag. Next is a large trophy of arms, but without any flags, and a smaller figure of Fame flying above to the left. It has no date or artist's initials, and is also printed over the glaze.

Richard Holdship, the elder brother of Josiah, assisted him by engraving the plate which was so successfuly transferred to the surface of the porcelain ; he also engraved other early plates—the portrait of George II. mentioned below, and the well-known garden scenes and tea party are sometimes found with his monogram. He was connected with the Worcester works from their commencement, and in 1751 a lease was granted in his name, on behalf of the company, for twenty-one years, and he was part proprietor, and was the leading business man of the factory until 1761, when he became bankrupt and left the concern ; he worked for some time at Derby. Mr. Llewellyn Jewitt has in his

possession an agreement between "Richard Holdship of the city of Worcester, china-maker," and Mr. Duesbury of Derby, dated 1764, to print such china as may be required, and his monogram and rebus (the anchor) is found upon a piece made under this agreement, the word *Derby* being substituted for *Worcester*.

Robert Hancock was another engraver employed at Worcester in engraving plates for the purpose of transfer; he was perhaps from Battersea. Mr. Binns has an enamelled copper watch back, representing a garden scene (bearing his initials), which was transferred there, and he attributes the excellence for which the Worcester printed porcelain has always been distinguished to his supervision; he sometimes printed his name in full. (*Keramic Gallery*, fig. 364.) It is not known at what time he first worked there, but it must have been previous to 1757 from the couplet which appeared in Berrow's *Worcester Journal* of December 1757, appended to the verses in honour of Josiah Holdship:—

> "Hancock, my friend, don't grieve, tho' Holdship has the praise,
> 'Tis yours to execute, 'tis his to wear the bays."

By these lines we may infer that Hancock executed the copper-plates which were transferred to the porcelain by Josiah Holdship.* Hancock was celebrated as a line engraver, and in 1765 instructed pupils in his art; he eventually became a proprietor, and director of the works in 1772, but his partnership was not of long duration, as he left in consequence of some disputes with the other partners in 1774.

These transfer prints were sometimes painted, but the pieces on which colouring appears are now extremely rare. The author has a complete porcelain tea-service of printed transfer, beautifully painted in colours heightened with gold, of landscapes, ruins, and figures, evidently in imitation of Dresden; and to carry out the similarity every piece has underneath the imitation Dresden mark of the crossed swords as used at Worcester, with the figure 9 beneath. (See *Keramic Gallery*, fig. 366A.) On the same page is represented a service of painted china of Japanese pattern bearing the square mark, in the same collection (fig. 366B).

The following printed subjects on Worcester china are in Lady Charlotte Schreiber's Collection:—

George II., with trophy and ship, on a jug, by Holdship; Queen Charlotte, her portrait on a flower-pot; George III., young head, Fame and Britannia, on a half-pint mug; Right Hon. William Pitt, Earl of Chatham; Marquis of Granby;

* This fact is established by a plate in Lady C. Schreiber's Collection bearing the bust of Frederick the Great in armour, bare headed, underneath a trophy of arms, and in front a figure of Fame, &c. On a banderole is inscribed, "The King of Prussia, &c.;" towards the end of the scroll is written, "R. Hancock, fecit, Worcester," immediately under the monogram of Richard Holdship, "RH. Worcester ⚔," the former being evidently the engraver and the latter the transferrer of the print on to the china.

Frederick the Great, King of Prussia; Ruins and Figures, and Chinese subjects; Haymakers, Angler, and Fortune-teller; Dancing group, with a man carrying some Worcester china on his head; Freemasons' Arms and Masonic emblems; Swans, taken from the plate in *The Ladies' Amusement*, on a finger basin; The progress of the Chase, printed round a punch-bowl with the death of the Fox on the inside; Conversations and Dancers, on a pair of open-work baskets; the Ages of Life and the Four Seasons, in medallions, round two butter boats; two groups of birds, one from an engraved plate by R. Hancock in *The Ladies' Amusement*, p. 73, the other transfer has on the left side, *Rhodes pinx*t, painted in red, on a pair of leaf-shaped dishes, edged with green; Tea Parties and Pastoral Scenes; Shakespeare between Tragedy and Comedy.

There were some other engravers whose copper-plates were used for transfer on Worcester porcelain. We have met with several pieces of a service with the print of a lady seated and a gentleman kissing her hand, in a garden landscape. Mr. Emerson Norman had a cup and saucer; the cup is unsigned, but the saucer has the name of "*T. Hughes, fecit.*"

Bat-printing succeeded the printing from engraved or etched plates. This new style, instead of being first printed upon paper and then transferred, was accomplished thus:—The plate was stippled with a fine point by London artists, after designs by Cipriani, Angelica Kauffman, and Cosway, and the engravings of Bartolozzi, so fashionable about the beginning of this century—landscapes, shells, fruit, flowers, &c. The copper-plate being carefully cleaned, a thin coating of linseed oil was laid upon it, and removed by the palm of the hand from the surface, leaving the oil in the engraved spots; instead of paper, bats of glue were used, cut into squares the size of the engraving: one of these bats was pressed on to the plate, so as to receive the oil out of the engraved holes, and laid on the china so as to deliver the oil marks on to its surface; it was then dusted with the colour required, the superfluous colour being removed carefully with cotton wool, and then placed in the kiln.

There are some very elegant tea services with delicately embossed ground of flowers, leaves, and pearled medallions, on which are slight Chinese landscapes painted in blue and blue borders. These were made probably in the same manner as the Staffordshire ware by Enoch Wood and others, from engraved copper models pressed into white terra-cotta moulds and baked, from which these pieces were produced. We have seen a set of this embossed china with the initials of the cutter of the die and the date. The letters are small but distinct in plain uncoloured reliefs—I. H. 1764.

In 1783 Mr. Flight, a London merchant, purchased the entire property, and placed his two sons Joseph and John in the business, which continued increasing in prosperity, a new life being instilled into the works, and the ware as well as the decoration improved greatly.

The King (George III.) visited the works in 1788, and gave his patronage to Mr. Flight, after which they were called the Royal Worcester Porcelain Works, and the crown was added to the mark. In 1793 Mr. Martin Barr was taken into partnership. Some very expensive services were made for the royal family and the nobility, the Emperor of Russia, &c.; among the rest was a service made for Lord Amherst in 1823 on his going out to India as Governor-General. The ground was a delicate green with a solid gadroon edge and delicate gilt border on the inner rim; in the centre were the Amherst arms, and two Indians as supporters, and motto, entirely filling the space. This was painted by John Bly, who was an apprentice at Lowestoft and left with several others when that manufactory ceased, about 1803. Bly's original sketch for this service, purchased of his family at Lowestoft, is now in the author's possession. A plate is engraved in Binn's "Century of Potting at Worcester," page 124.

In 1807 to 1813 the firm was Martin Barr, Joseph Flight, and Martin Barr, junior. In 1813 to 1829 it was Joseph Flight, Martin Barr, and George Barr. From 1829 to 1840, Martin Barr and George Barr.

Mr. Solomon Cole, who was a pupil of Thomas Baxter, the accomplished artist of the Worcester porcelain manufactory, and who was himself for many years a painter there, and now resides in London, carrying on his profession as a portrait-painter, has kindly favoured us with many particulars whilst the works were under the management of Messrs. Flight & Barr. He being as it were the last link of the old works, his personal reminiscences will be read with interest. He says:—

"The painting-room was a hundred feet long. There were several peculiarities connected with the manufactory of Messrs. Flight, Barr & Barr, one of which was that of paying the painters by *time* and not by *the piece*. This plan was wholly confined to them, and they adopted it to secure the greatest possible degree of excellence in all that they produced. Their business too was strictly of a private character; their orders came from the nobility and most of the distinguished families of the United Kingdom; they kept no traveller, nor did they transact business with retail houses.

"The slightest patterns produced by them were always painted, not printed, as is often the case, consequently their ordinary services were expensive. The quality of their gold has never been surpassed. Mr. Barr always prepared the gold himself, and obtained the best possible quality which was used, as well for the slightest patterns as for the most elaborate.

"The colours too were always ground as fine as possible and fully prepared for the painter's use. The *bleu du roi* was painted upon the biscuit, and consequently under the glaze: hence arose the extreme purity and brilliancy of the gold laid upon it.

"Before grounds were dusted upon the border of the plate or upon vases they were laid of one uniform even tint with a large flat brush. This was very skilfully done by James Tomlins, who excelled all others in this peculiar branch. It was

the custom of Messrs. Flight, Barr & Barr to select those best qualified to paint the different parts in any rich piece, and who excelled in some particular branch. One was chosen to paint the embossed parts to receive the gold, another would be engaged in laying on the gold in armorial bearings, a third would shade the gold, another would be selected to paint the supporters, varying according to the design. If the subject was the royal arms, one would paint the lion in flat gold, another would shade the gold, and give expression to the lion, after the piece had been burnt. Another would paint the unicorn. The best flower-painter would be selected to paint the rose, thistle, and shamrock, and another would write the motto. By these means the greatest perfection was obtained.

"Frequently on Messrs. Martin and George Barr going round the painting-room, which was their custom twice a day, they would say to the painters engaged upon the richest services, 'We want you to consider this as jewellery —we wish you to take all possible pains.' This was particularly the case when the dessert service was being executed for his Majesty William IV., a plate of which service, that was retained by the manufacturers as an example of their productions, has since realised by auction no less a sum than thirty-four pounds. Another mark of distinction was that of never employing females to paint. None were ever employed except as burnishers; and this branch of the manufacture is particularly suitable to them. The burnishing-room was over the painting-room, and occupied one half the length, 50 feet; the other half was devoted to the finished productions and private use of the firm.

"The burnishers were presided over for many years by Mrs. Hunt, who devoted most of her time in skilfully papering up the finished pieces ready for the packer. The only other female employed was Mrs. Lowe, who had a room to herself, and was engaged principally in printing the names of the firm in a circular form on the back of each rich and important piece, and in occasionally printing shells and figures, as already described, in one colour, sometimes in a grey tint, and at others in a warm self-colour. On each plate of the very rich services, the names of the firm, &c., were written with a pen in gold, by Joseph Cotterell. He also wrote with a pen in colour the subjects of the figure pieces, and the names of the views. John Bly, who came from Lowestoft, excelled in shading the gold in arms, and was unequalled in giving a natural expression to the lion in the royal arms or wherever it occurred, and took that part in the grand service made for his Majesty William IV. above alluded to. His son John continued with the firm until the breaking up of that establishment. He painted landscapes, and was occasionally otherwise engaged. Ishmael Sherwin was chiefly engaged in designing patterns, and in decorating the rich pieces with gems, &c., and attended principally to the embossed gold. He was a fine ornamental gilder. Thomas Baxter, who was first employed in Worcester in 1815, may be said to stand unrivalled in this country as a classical figure-painter on porcelain. He had one advantage over others, that of being a student of the Royal Academy for some years, and was esteemed one of the best draughtsmen of his time.

"Mr. Baxter's father had workshops at No. 1 Goldsmith Street, Gough Square, London, for painting and gilding china, obtained principally from France and

Staffordshire. Mr. Baxter, jun., his son, established a school of art during his stay at Worcester, from 1814 to 1816; among other of his pupils were Doe, Astles, Webster, Pitman, Lowe, and Cole. His fine productions on porcelain elevated the taste, and his tuition cultivated the talent of several others of that period; two of whom succeeded him as figure-painters after his death, which occurred in 1821—viz., Thomas Lowe and Solomon Cole.

"It may be said of this manufactory that it was a school of art; not only were those engaged in the higher branches emulated by Baxter's works, but those who ornamented his productions by gilding and adding gems round the subjects, were stimulated to the greatest possible pains—taking care to render their part of the performance worthy of him who, by his excellent productions, was setting them so good an example; even the potters could not fail to receive benefit from those for whom they were producing such excellent forms, the like of which up to that period had never been produced in this country. Examples of them are rarely to be found except in the collections of the nobility.

"It is not always the most elegant forms that are best adapted for porcelain. Messrs. Flight, Barr & Barr, knowing that the Etruscan shapes presented a greater amount of plain surface than any other, had the good taste to adopt them, being desirous of introducing as much art as possible into their manufacture. These classical forms admitted of figures being painted upon them without the disadvantage of the limbs being distorted by the curvature of the lines, or the buildings in landscapes losing their perpendicular. The most elegant form in porcelain that can possibly be produced is of little value, compared with what it becomes when colour and artistic decoration are added to it; and upon the quality of these is the value of the vase estimated.

"While these Etruscan shapes are classical and severe in form, they may be also said to be complex, always having handles, and great skill being required in their production; while ornaments without handles, however elegant in form, cannot please in the same degree, because they can be produced by far more simple means, viz., by the thrower on the wheel in clay, or the turner in wood.

"At the same time that Thomas Baxter was engaged in painting classical figure subjects on vases, some of which were 22 inches in height, John Pennington was devoting his talent to rustic figures, while Samuel Astles and Henry Stinton were painting groups of flowers on similarly shaped vases. There were also flower painters subordinate to them. Then there were also Messrs. Thomas Rogers, John Barker, and John Smith at the same time painting landscapes; Barker excelled in painting shells, and was engaged in that part of the celebrated service made for Watson Taylor, Esq.; William Doe painted natural birds, feathers, insects, &c.; Charles Stinton painted fancy birds, &c.; Thomas C. Crowther painted flowers, and was particularly gifted in painting the cowslips with great delicacy. At the same period the celebrated bird-painter, George Davis, usually called Dr. Davis, added his brilliant colouring in the rich plumage of his birds to the decoration of these Etruscan forms, a beautiful example of which, painted on one side with exotic birds by Davis, and on the other a group of flowers by Stinton, with a garnet ground, is in the possession of Mr. R. C. Tennant of Kensington.

In the collection of Sir Arthur Guinness (Lord Ardilaun) are three of these

Etruscan-shaped vases of the larger size painted by Baxter, and by the same hand, upon smaller vases, are seven other figure subjects set round with pearls and gems.

"A fourth vase of an extremely elegant shape, also in the same Collection, is painted with flowers by Astles. These choice specimens, with many others, were produced between the years 1815 and 1821, in which latter year Baxter died.

"Soon after Baxter arrived at Worcester, and was engaged by Messrs. Flight, Barr, & Barr, he painted a cabinet plate, the subject of which was Mrs. Siddons in the character of the 'Tragic Muse,' which the then Marquis of Stafford purchased for fifty guineas. A second plate was afterwards painted by Baxter, precisely the same in all respects, which is now in the Collection of Mr. H. Rokeby Price. Mr. H. T. Hope, the great virtuoso, invited Baxter to view his collection of pictures, china, &c., and during the inspection he handed a plate to Baxter, remarking how much it was to be regretted that we had no artist who could paint on china in so good a style, at the same time saying, 'I bought this in Paris,' and that 'the like had never been seen in this country;' when Baxter said, 'I have seen this plate before.' 'No,' said Mr. Hope, 'that is impossible.' Mr. Baxter replied, 'I have not only seen this plate before, but I painted it.' This was no doubt a French plate painted by Baxter for his father before he left home for Worcester. The painters never marked the pieces at Barrs', not even the superior and highly decorative specimens. The name of the artist was always sent to London with the vase that was painted by him."

Some subjects painted by Baxter we have seen—

Gaston de Foix.
Scene from the Tempest.
King John, Arthur, and Hubert.
Milton and his Daughters.
Telemachus.
Midsummer-Night's Dream.
Love's Labour's Lost.
Mrs. Siddons as the Tragic Muse.
The Bard, from Gray.
The Monk.
Sappho.
St. Cecilia.
Lavinia.
Robinson Crusoe.
Belisarius.
Ophelia.
Puck.
Julius Cæsar.
Lay of the Last Minstrel.
"I met a Lion."
"A hundred realms appear."
Arion on a Dolphin.
Subject from Gay.
&c. &c.

Painters employed at Messrs. Flight, Barr & Barr, in 1819, *and who continued until the breaking up of their establishment, except Cole and Lowe, who left to pursue a higher line of art :—*

John Pennington.
Joseph Cottrell.
Thomas Rogers.
Thomas Lowe.
James Lowe.
Darby Rogers.
John Jones.
J. C. Crowther.
William Manason.
Henry Manason.
Nicholas Penings.
Thomas Caradine.
James Tomkins.
Thomas Holloway.

William Holloway.	George Davis.
John Lead.	John Smith.
Solomon Cole.	William Doe.
Thomas Dobbs.	Samuel Astles.
Thomas Dutton.	Ishmael Sherwin.
Thomas Dutton, Jun.	Thomas Peugh.
Thomas Smith.	James Bradley.
Samuel Smith.	Thomas Baxter.
Henry Stinton.	Thomas Richards.
Charles Stinton.	Charles Richards.
Joseph Jones.	John Bly.
William Richards.	John Bly, Jun.
William Taylor.	Jos. Taylor.
John Barker.	Jos. Nieletт.
William Woods.	Jos. Dovey.

The two principal manufactories of Messrs. Flight & Barr and Messrs. Chamberlain, continued working separately until 1840, when the two firms were amalgamated, the plant and stock removed to the premises of the latter, and it was styled Chamberlain & Co. The tile business of Mr. Chamberlain was removed to the old manufactory and worked by the firm; subsequently it was given up to Messrs. Maw, who about 1853 removed the manufacture to the Benthal Works, near Iron Bridge, in Shropshire.

There are some Worcester vases, finely painted with classical subjects and figures by John Donaldson, who obtained medals from the Society of Arts for the best enamel paintings in the years 1765 and 1768, in the possession of the Right. Hon. W. E. Gladstone. As Donaldson does not appear to have been engaged at Worcester, it is probable these vases were purchased there in the white, and decorated in London—a very common occurrence. Mr. Binns is of this opinion; he says: "The peculiar character of Worcester china was generally acknowledged about the year 1760, for both prior and subsequent to that date, an artificer named John Giles of Kentish Town, advertised to "procure and paint for any person, Worcester porcelain to any or in any pattern." This is the John Giles alluded to by Thomas Craft in his account of the Bow bowl in the British Museum, and here no doubt were burned the fine vases painted by Donaldson, and many other specimens which occasionally puzzle us as to their parentage.

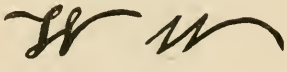
Although not in our province to take note of recent manufactures, we cannot conclude our account of the Royal Worcester Porcelain Company without alluding to the exquisite productions which have emanated from thence within the last twenty years. It was about that time that Messrs. Kerr & Binns, the then proprietors, brought into notice the beautiful decoration on porcelain or bisque called the "Worcester Limoges," or enamel painting on dark blue ground. These were principally executed

by Mr. Thomas Bott, a student of the School of Art, whose works are now eagerly sought after, but whose merit was not perhaps sufficiently estimated as it deserved until his death. These are usually enamelled in light blue *camaieu*, heightened with white, on dark blue ground. Mr. George Wallis, in his account of Worcester Porcelain at the International Exhibition in 1862, says: "The examples exhibited amply prove what can be done by an intelligent and earnest continuity of action; and whilst the specimens themselves are of a very varied character, some of them are the most perfect things of the kind ever produced. The dark blue ground contrasts admirably with the gold enrichments, dead and burnished, whilst the white enamel in its various delicate gradations, from the extremely relieved high light downward, gives a delicacy and purity to the general effect of each piece which renders them covetable objects to all persons of taste." A beautiful drawing in Indian ink by Thomas Bott, "The Temptation of St. Anthony," after a painting by Gaillard, is in the possession of Mr. Frederick Potts of Chester; and a fine collection of Bott's enamels are in Captain Caldwell's possession at New Grange, Ireland.

The manufacturers of Worcester seem to have copied the marks of most of the celebrated *fabriques* in their turn. We find the Oriental and the Dresden, both the caduceus and crossed swords, and perhaps the Chelsea.

Worcester. This is one of the earliest marks: a crescent outlined in blue, frequently used, together with other marks, down to 1793, but not after; it is most likely taken from the Warmstrey arms, that being the house where the manufactory was first established.

These are early marks, used when under the direction of Dr. Wall, who died in 1776.



An early mark found on blue printed china, which was invented about 1755: a crescent, filled in with blue under the glaze.

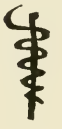
Marked in blue on early printed china.

Worcester Porcelain Company. These initials sometimes occur, as on an inkstand painted in blue with flowers; the same letters are placed on the Worcester tokens before mentioned.

W.P.C.

Marked in gold.

These marks, in blue, or sometimes red, are found on china of early character and good finish; they are not confined to Chinese patterns; occasionally a crescent in red is found, with one of these in blue. A Worcester plate in Mr. J. E. Nightingale's possession, painted in landscapes with *gros bleu* borders, bears the square Japanese mark, and on a stone in front is inscribed: *Cronon. Croc. Fogo.* 1768; the meaning of which we leave in other hands to be solved.



The Dresden mark of the caduceus or wand of Æsculapius is sometimes found, as well as the crossed swords. This, in blue, is on an early basin, embossed and painted with blue flowers.

Worcester. The mark of Carl Theodor of Frankenthall, on a teapot, blue and gold, with flowers; undoubtedly Worcester.

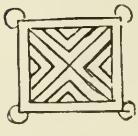
Worcester. Imitation of the Sèvres mark and monogram of Vincent, a painter, on a small Worcester teacup.

Worcester. Imitation of the Chantilly mark. On a piece in the possession of Mr. Button of Brighton.

This mark, in imitation of that of Dresden, usually in blue, is on a jug in the Museum of Geology, Jermyn Street.

Another imitation of the Dresden mark on Worcester china.

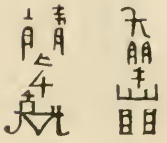
On a small hexagonal cup, no handle, with Chinese ornaments and flowers alternately, and richly enamelled in gold and colours, similar to the tea-kettle following; marked in blue. In the possession of Mr. T. Hughes, Chester.



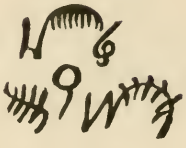
On a choice little china tea-kettle with raised medallions of flowers, enamelled in colours and richly gilt, bamboo-shaped handle; the mark in blue. In the same Collection.

WORCESTER? This mark in red, accompanied by the numbers 20 and 17, is on a cup and saucer of the "129 sprig" pattern of small blue flowers like the Angoulême, which appear to be of Worcester porcelain.

A mark, painted in blue, on a fine old Worcester dish, in imitation of Japanese porcelain. Sometimes only portions of this mark occur on the china.

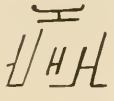


A mark, founded upon the Japanese, painted in blue.

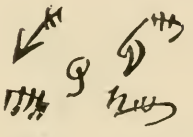


This mark is on a dessert dish, copied from a Chelsea model, formed of two leaves. Quoted by Mr. Binns.

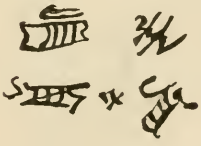
This is copied from a chocolate cup of Japan pattern. Quoted by Mr. Binns.



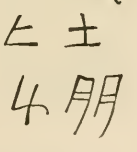
WORCESTER. Blue powdered ground, with fern-shaped oval and round compartments in white.



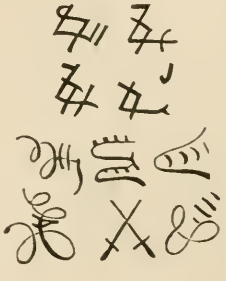
WORCESTER. Blue powdered ground.

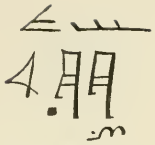


From a large bowl and milk pot of a tea service, both Japan pattern. Quoted by Mr. Binns.



These two sets of marks are on different pieces of a dinner service of octagonal shape; the pattern in powdered blue, with fan-shaped and circular compartments, having sprigs and landscapes in the Chinese style. Quoted by Mr. Binns.





From a punch bowl and part of a tea service, of rich Japan fan pattern. Quoted by Mr. Binns. Many of these marks are evidently suggested by the Chinese characters of the *Ming* dynasty.

This mark occurs on a jug, with portrait of the King of Prussia, dated 1757, in the Geological Museum, Jermyn Street; and on a set of three, in sizes, in Dr. H. W. Diamond's Collection.

The mark of Richard Holdship, on a jug of white ware, with vignettes in black of a child with the cap of liberty and martial trophies, and a portrait of George II., and two men-of-war; executed previous to 1760, as the King died in that year.

The mark of R. Hancock, found on printed subjects only; his subjects are generally garden scenes and figures, and when signed are usually at full length.

Worcester. The initials of John Donaldson, the painter on Worcester porcelain, is occasionally found, as on a set of three vases, gros-bleu ground, with medallions of mythological subjects. In the possession of Sir Edward Scott, Bart.

These works were purchased by Messrs. Joseph and John Flight in 1783, when this mark and the next were used until 1788.

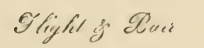
The mark of Messrs. Flight, as before.

This mark was used after the King's visit in 1788 until 1792.

This letter is found indented on pieces of this ware previous to 1803, Mr. Barr, senior, having the entire management of the works for a short period, during which this letter was scratched on the clay.

Messrs. Joseph Flight and Martin Barr were proprietors from 1793 to 1807, and used this mark.

From 1807 to 1813 the firm was Martin Barr, Joseph Flight, and M. Barr, jun.



Messrs. Barr, Flight & Barr, 1807 to 1813. The letters B. F. B. with a crown above, impressed on the ware without colour.

On the death of old Mr. Barr the style of the firm was Martin Barr, Joseph Flight, and George Barr. Their initials F. B. B., are also impressed on the ware without colour, used from 1813 to 1829.

From 1829 to 1840, Joseph Flight, Martin and George Barr, proprietors.

Mr. Flight, though in London, never took an active part in the business; Mr. George Barr resided in London for some years, managing the sale of the finished productions, while Martin Barr and a younger brother superintended the manufactory at Worcester. After Mr. Flight's death George Barr went to Worcester, and took his part in the management, leaving a confidential person to preside over the London house, which was situated at No. 1 Coventry Street.

A series of views of noblemen and gentlemen's seats in Derbyshire and Herefordshire are on a set of plates, signed *C. Hayton*, 1821–2; they are highly finished. This artist was engaged by Messrs. Flight & Barr: he, or his son afterwards, assumed by royal letters patent the name of Gwinnett. He also painted flowers, as on a circular dish in green enamel, signed C. Hayton, 1823.

Chamberlains. In 1786 Robert Chamberlain, who was the first apprentice at the Old Worcester Porcelain Company, commenced business with his brother Humphrey in new premises in High Street. At first they only decorated porcelain, which they bought of Turner of Caughley, who not only supplied the ware from his works to Messrs. Chamberlain's orders, but sent large quantities to be decorated and returned for his own trade. They afterwards took larger premises, and built some works at Diglis, and their business increased greatly, being honoured with orders from various members of the royal family; a full-dress service for the East India Company at Madras was supplied at £4190; another for the Prince Regent cost £4000. The well-known breakfast service made at Messrs. Chamberlains', Worcester, which is generally supposed to have been presented by the ladies of England to

Lord Nelson, was ordered by Nelson himself in 1802, with a dinner service, a pair of vases, with miniatures of Nelson and Lady Hamilton, &c.; but the breakfast set alone was completed, his death occurring in the meantime. This service, in some way, passed from the family, and pieces may be found in the cabinets of most collectors of Worcester china. To give some idea of the prevailing taste for showy china from 1804 to 1811, Mr. Chamberlain paid on an average for wages £4500 per annum, and the amount for gold alone to decorate the porcelain was £900 per annum.

The principal painters were in the first place Mr. Humphrey Chamberlain, son of the senior proprietor, whose paintings were of exceedingly high finish; he died in 1824 at the age of 33. The others were Wood and Doe, for landscapes and figures; Davis and Rogers, birds, &c.; Steel, fruit; Plant, heraldry. A Worcester china plaque, painted with a storm, by E. Doe, is in Mr. Bohn's Collection.

Chamberlains

WORCESTER. Contemporary with the manufactory of Flight & Barr. The early mark, from 1788 to 1804, is simply the name, written in a running hand with a brush. From 1828 to 1840 the firm was Walter Chamberlain and John Lily. This mark used in 1850 and 1851.

CHAMBERLAINS
WORCESTER.

This mark stamped or painted. Messrs. Barr and Messrs. Chamberlain & Lily entered into a joint-stock company in 1840, and remained so until 1852, when Kerr & Binns became proprietors.

This mark has been used (both stamped and printed) by Messrs. Kerr & Binns for porcelain since 1852, when Mr. R. W. Binns entered into partnership. It has the letter W for Worcester, and in the centre the crescent and 51, the first year of Worcester *hard* porcelain. Used from 1852 to 1862.

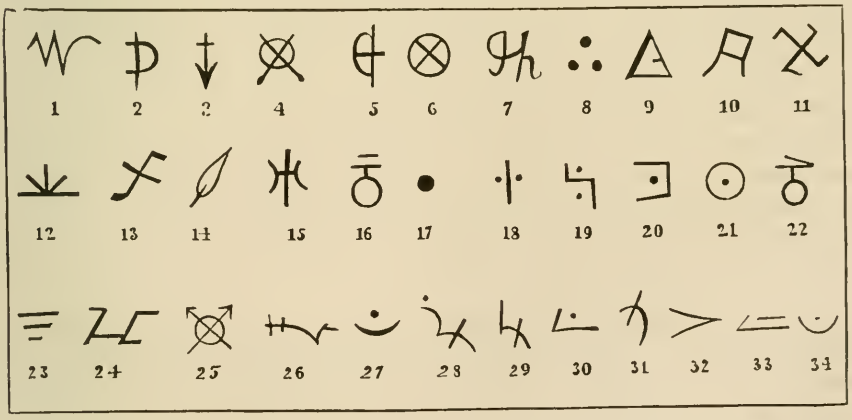
A mark used by Messrs. Kerr & Binns, the recent proprietors, for fancy goods, from 1857 to 1862.

In 1862 another joint-stock company was formed, called the Worcester Porcelain Company, Mr. R. W. Binns having the direction of the artistic department, for which he is so well qualified, and Mr. E. Phillips being general superintendent. Mr. W. H. Kerr withdrew from the concern on the formation of the new company in 1862.

The proprietors of the Worcester Porcelain Works, subsequent to their purchase by Mr. Joseph Flight in 1783, are thus given by Mr. Binns :—

1783–1792.—Joseph Flight, John Flight.
1793–1807.—Joseph Flight, Martin Barr.
1807–1813.—Martin Barr, Joseph Flight, Martin Barr, junr.
1813–1829.—Joseph Flight, Martin Barr, George Barr.
1829–1840.—Martin Barr, George Barr.
1840–1847.—(Joint-Stock Company).—Walter Chamberlain, John Lily, Martin Barr, George Barr, F. St. John were Managing Directors.
1848–1850.—Walter Chamberlain, John Lily.
1850–1851.—Walter Chamberlain, Frederick Lily.
1852–1862.—W. H. Kerr, R. W. Binns.
1862.—(Joint-Stock Company).—Edward Phillips, R. W. Binns, Managing Directors.

We give the following curious marks, which are frequently found upon English china, and which have caused some confusion in the attempt to appropriate them to their respective localities. They are merely *painters'* and *workmen's marks*, certainly not *trade marks*. Most of these, however, appear on the early Worcester porcelain, especially upon small blue wares ; others are found on the Bow and Bristol ware, but it is very difficult to discriminate. The first seventeen marks are on specimens in the Collection of Mr. Octavius Morgan, M.P. ; the other seventeen have been kindly furnished by Dr. Diamond, but the list may be yet considerably increased.



In 1800, a third china manufactory was established in St. Martin's Street by Mr. Thomas Grainger, nephew of Mr. Humphrey Chamberlain. The firm was successively Grainger & Wood, and Grainger, Lee & Co., Mr. Lee having joined about 1812.

Grainger, Lee & Co.
WORCESTER.

George Grainger. Royal China Works, Worcester.

Mr. George Grainger succeeded his father in 1839. This mark is on a jug, with a well-finished painting of the city of Worcester, inscribed "*Worcester Regatta*, 1846." In Mr. Brown's possession.

Bishops Waltham. This pottery was established in September 1862, when the "Bishops Waltham Clay Company, Limited," was formed, having been promoted by Mr. Helps (author of "Friends in Council"), who at that time owned the Vernon Hill estate, on which the clay works are situated. The manufacture at first consisted of ordinary red ware, red and black bricks, tiles, &c.; and the black bricks used in the construction of Blackfriars Bridge were the production of these works.

In February 1866 the manufacture of *red ware* or *fine art pottery* was commenced. A few hands only were employed upon this branch as an experiment, which, though successful, was not taken up by any one.

No porcelain was ever made, and no terra-cotta worthy of notice; the jugs, water-coolers, teacups and saucers, &c., are of elegant and classical design. A handsome dessert service, intended as a present to the Queen, was contemplated, and it was proposed to have a different design on each plate; only one pattern, however, was struck off, and of this several plates were originally sold at 10s. 6d. each.

The *Art Pottery* manufacture was discontinued in December 1867, the company having gone into liquidation in April of that year, the business being then continued by the liquidators, but it is now transferred to Messrs. M. H. Blanchard & Co., of Blackfriars Road, London.

Potters Pury (Northamptonshire). A pottery existed here, as its name indicates, at an early period, but there have been no potters for many years. An old earthen jug was found in the vicinity a short time since, and is now in the possession of Mr. Wake, of Cockermouth; it is of a dark-brown, coarse ware, glazed, 8 inches high; the name, "Robin Woodward, Yardley Gobion, 1761," is inscribed on the upper part. Yardley Gobion is near Potters Pury.

Little Broughton (Cumberland). About five miles from Cockermouth there was a pottery, established in the beginning of the eighteenth century. The early ware was coarse, with yellow glaze and chocolate ornamentation in dishes, puzzle jugs, &c. The Wedgwoods were concerned in the works, and they also dealt in Burslem wares. *The Cockermouth Guide*, page 127, thus refers to it:—"We now proceed direct through the village of Little Broughton towards Dearham. From the first cross road, distant nearly two miles from the village, we see four fields beyond a low, dark-looking building. This is called 'Whistling

Syke,' a house built by the grandfather of Josiah Wedgwood, the great potter, in the year 1708. The Wedgwoods were a race of potters, and carried on a small manufactory of earthenware. The father also resided here at the birth of his son Josiah in 1730."

York. There was a manufactory established at the Manor House, York, about 1665, of which little is known except the mention of its existence by Ralph Thoresby and Horace Walpole. In Walpole's *Catalogue of Engravers* we learn that "Mr. Place was a gentleman of Yorkshire, and had a turn for most of the beautiful arts. He painted designs and etched. . . . He was a younger son of Mr. Rowland Place, of Dimsdale, in the county of Durham, and was placed as clerk to an attorney in London until 1665."

Ralph Thoresby, in his *Ducatus Leodiensis*, often mentions Mr. Place with great encomiums, and specifies various presents that he made to his museum. He tells us too that Mr. Place discovered an earth for and a method of making porcelain, which he put in practice at the Manor House of York, of which manufacture he gave Thoresby a fine mug. "His pottery cost him much money; he attempted it solely from a turn for experiment, but one Clifton of Pontefract took the hint from him and made a fortune by it." Mr. Place died in 1728, and his widow (by whom he had a daughter, married to Wadham Wyndham, Esq.), quitting York, disposed of his paintings.

Thoresby says: "Wortley Parish.—Here is a good vein of fine clay that will retain its whiteness after it is burnt (when others turned red), and therefore used for the making of tobacco pipes, a manufacture but lately begun at Leeds. . . . As to this manner of making of pipes I can add nothing to what Mr. Houghton has writ in his very useful collections for the *Improvement of Husbandry and Trade* (4 vol. No. 154), where he tells us also that the pint mugs and even china ware were made of this sort of earth, of which, saith he, we may make as good in England as any in the world. And this I am fully convinced of, having a specimen in this museum, made of English materials, in the Manor House at York, by the very ingenious Mr. Francis Place, who presented it to me with one of the outer covers (seggars) purposely made to preserve it from the violence of the fire in baking." In the catalogue of his museum (p. 477) is described "one of Mr. Place's delicate fine mugs, made in the Manor House at York; it equals the true china ware;" he adds, "Mr. Houghton, in his Collections, tells us that there were very good made at Fulham," &c.

Lord Orford says, "I have a coffee cup of his ware; it is of grey earth, with streaks of black, and not superior to common earthenware." This specimen was sold at Strawberry Hill, and is now in the Geological Museum, presented by Mr. A. W. Franks; it is of very fine stoneware, of light fabric, but perfectly opaque, ornamented with black streaks, and

similar in composition to the small specimens of Dwight's early Fulham ware, lately in Mr. Reynolds' Collection, alluded to further on.

Leeds. Pottery was first made at Leeds in 1760, by two brothers named Green, at Hunslett; the first production was a black ware, but the cream-coloured must have soon superseded it. The pottery was conducted at an early date by Messrs. Humble, Green & Co. Mr. Thomas Wilson, of Leeds, has the draft of an agreement, dated 11th November, 1775, by which the firm of Joshua Green, of Middleton, gent., and John Green, potter, of Hunslett, agree with Messrs. Hutchison & Evers to erect and maintain at their mill a water-wheel, with the necessary machinery for grinding flints. The firm was subsequently Hartley, Greens & Co., who published in 1783 a book of patterns of ware made by them, entitled: *Designs of sundry articles of Queen's ware, or Cream-coloured Earthenware, manufactured by Hartley, Greens & Co., at the Leeds Pottery: with a great variety of other articles; the same enamelled, printed or ornamented with gold to any pattern; also with Coats of Arms, Cyphers, Landscapes, &c.* This ware has much perforated or basket work. The name of the firm is also occasionally seen impressed on the ware; they had an extensive trade with Russia.

Leeds Pottery.

Hartley, Greens & Co., LEEDS POTTERY.

The partners in 1783–84 comprising the firm were, William Hartley, Joshua Green, John Green, Henry Ackroyd, John Barwick, Samuel Wainwright, Thomas Wainwright, George Hanson and Saville Green. In 1800 two fresh partners joined the concern, Ebenezer Green and E. Parsons: a great extent of business was carried on, but in consequence of disagreements among the numerous persons interested, the concern was thrown into Chancery, and in 1825 it was purchased by Mr. Samuel Wainwright, and for a short time was styled S. Wainwright & Co. At his death in 1832 the trustees carried on the business under the style of the "Leeds Pottery Company," managed by Stephen Chappell, and shortly after the whole concern was transferred to Stephen and James Chappell, and continued by them until 1847, when they became bankrupt.

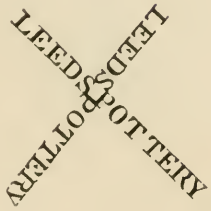
The assignees carried it on for a few years, managed by Mr. Richard Britton, and in 1850 Mr. Samuel Warburton bought the works in partnership with Britton, under the style of Warburton, Britton & Co. (*Keramic Gallery*, figs. 349, 350.)

On some wicker pattern plates and baskets, with perforated borders, with a sort of diamond ornament in the centre, impressed; the *twigs* are formed in strips by the hand, not made in a mould, and require considerable skill in manipulation; being sometimes platted or twisted in open work round the sides. This being a favourite pattern

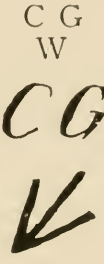
GREEN. LEEDS.

it was made by most of the makers of Queen's ware. They are found so much alike as to pattern and quality as to render it almost impossible to distinguish one maker from another.

This mark is on a pair of green and white shell-shaped dishes of Leeds pottery. The mark of C. G. has been attributed to Leeds; that in the margin is on a cup and saucer of white English pottery, with paintings of landscapes and the raised wicker border common to this manufactory; the letters impressed.



This mark occurs on pottery of the same fabric, and the arrowhead is also supposed to be an early mark. The manufactory is now carried on by Messrs. Warburton and Britton, the greater portion of their trade being in toilet services, mugs, pitchers, &c., in printed transfer ware.



On a two-handled bell-shaped tyg, painted with a carpenter at work, his wife bringing him something to drink, and over their heads is written, "*John and Ann Aked;*" on the other side is a bouquet and detached flowers, all in colours. In Mr. T. Fisher's possession.

The Hon. Roger G. Molyneux has a white earthenware tobacco pot, with a landscape and figures in blue transfer printing upon it, with the following names on the bottom scratched under the glaze: "Richard Craven, Hunslett, October 18th, 1815. W. Houldin." Hunslett is a suburb of Leeds, and this may have been a gift from one of the workmen of the Leeds Pottery to a friend.

Don Pottery, near Doncaster. There was a pottery on the River Don, established by Mr. John Green, of Newhill, who came from the Leeds Pottery about 1790. In 1807 some other members of his family joined, and the firm was for a short time "Greens, Clarks & Co."

Mr. John J. Bagshawe, of Sheffield, has a pattern book containing designs of nearly 300 specimens; the title is as follows: "Designs of sundry articles of Queens or cream-coloured earthenware, manufactured by Greens, Clarks, & Co., at Don Pottery, near Doncaster, with a great variety of other articles. The same enamel'd, printed or ornamented with gold or silver, to any pattern; also with coats of arms, cyphers, landscapes, &c." The Don Pottery was very similar to that of Leeds, frequently of pierced work, baskets, vases, dinner, dessert, and tea

services, &c. In 1834 the works passed by purchase to Mr. Samuel Barker, of the Mexborough Old Pottery, in whose family it still remains. The products of the early period were cream-coloured and fine earthenware, and the usual mark was "Don Pottery." The recent marks used by Barker are the crest of the fore part of a lion rampant holding a flag, inscribed Don, and underneath Pottery, sometimes with his name above, and an eagle displayed rising out of a ducal coronet; this last was only used for a short period, the demi-lion within a garter being resumed. A specimen in the Geological Museum.

It has been stated that some experiments were made in the manufacture of china, but it must have been to a very small extent. Two examples were catalogued in Mr. Llewellyn Jewitt's sale, July 1871, but they were extremely doubtful, having no mark by which they could be identified; one was a jug painted with flowers, on which it was remarked: "The china body for this jug was mixed by Godfrey Speight and Ward Booth, and it was painted by Taylor Booth." The curious part of the story connected with this jug is, that in the body of which it is composed are two of the fingers of a noted malefactor, Spence Broughton, who was gibbeted on Attercliffe Common at the close of the last century. Mr. Jewitt relates that a party of drunken potters passing by the spot threw stones at the skeleton and knocked off two fingers, which were taken home as trophies, and afterwards calcined and mixed with the paste of which the jug was made. Credat Judæus, &c. However, some believer was found at the sale who gave £4 for it, and a small dish of this marvellous china brought 30s.

This mark is stamped on an earthenware plate, with a coloured print of a landscape, of cheap character, in Mr. Bohn's Collection. The next is stamped on a canister of octagonal form, of yellow clay, ornamented with a chocolate brown appliqué, musical trophies, and medallions of female figures in relief, fine work, in emulation of Wedgwood. (*Keramic Gallery*, fig. 348.)

DON POTTERY.

GREEN.

DON POTTERY.

On an earthenware goblet on foot, pale pinkish glaze, white band with branched stem in red and green, round top, green bands, white inside; Dr. Brameld's Collection.

Hull (Belle Vue Pottery). An extensive manufactory was carried on here by Mr. William Bell; it was situated on the Humber Bank. He had a depôt at Hamburg under the management of Mr. Edward J. Bell. Mr. John J. Bagshawe, of Sheffield, has the receipts for the various bodies and glazes of the ware made here from 1820 to 1840: the principal varieties were cream-colour, common painted, blue

or brown printed, with landscapes, &c.; the trade mark is shown in the margin. Mr. Bell had as many as thirty apprentices. In his prospectus he undertakes to supply earthenware 30 per cent. cheaper than Staffordshire, and as there are always Danish and German ships, which usually return empty, the freight is very low. He exported largely to Germany, and dealt also in potter's materials and colours, and had flint mills at the Humber Bank. Mr. W. Bell also did business, in supplying potter's materials and colours, with the following well-known potters in Staffordshire :—

Forrester, Lane End: James Keeling, Hanley; J. & W. Ridgway, Cauldon Place; T. Shorthose (or assignees); Mayer and Newbold; T. Dimmock; Handley, Burslem; Bourne, Baker & Bourne; Locketts; Keeling, Toft & Co.; Wood & Brettel; Henshell & Williamson; Bailey & Batkin; Ratcliffe & Blood; John Mare; Enoch Wood; Bagster; T. Weston; Hollins, Warburton & Daniel; Lownds & Beech; F. & R. Pratt; Job Meigh & Sons; Elijah Mayer & Son; Hackwood; Dymoke & Co.; Pratt, Hessel & Gerrard.

NOTE.—To give an idea of the working of such an establishment, we here quote the expenses for the year 1837, extracted from the books of the Belle Vue Pottery, in the possession of Mr. John J. Bagshawe :—

Slip kiln	£96	19	0
Flat men	144	4	9
Pressers	47	1	10
Throwers and Turners	376	5	6
Seggar making	33	15	11
Cock spurs	26	18	10
Modelling	21	0	0
Printing	164	0	11
Biscuit firemen	59	16	11
Biscuit painting	89	18	8
Gloss firemen	113	9	4
Packing, &c.	104	19	8
Engineer	79	10	5
Enamel painting	76	17	9
	£1434	19	6

This amount does not include rent, steam mills, sheds, kilns, wear and tear, or materials, &c. The "cock spurs" are the small triangular or pyramidal pieces of clay, three of which are placed under each piece in the seggars to prevent adhesion in the kiln.

CASTLEFORD, twelve miles from Leeds, established about 1790, by David Dunderdale, for the manufacture of the finer kinds of pottery, especially Queen's ware and black Egyptian. Mr. Dunderdale took into partnership a Mr. Plowes, and in 1803 the firm was D. Dunderdale & Co.

The works were closed in 1820, and a part of them was taken by some of the workmen, whose names were George Asquith, William and Daniel Byford, Richard Gill, James Sharp, and David Hingham. They were succeeded by Messrs. Taylor, Harrison & Co.; and in 1854 by Thomas Nicholson & Co.; their mark is T. N. & Co. in a garter surmounted by a crown.

The name, impressed, occurs on a black Egyptian earthenware service, with raised flowers, like Wedgwood; the coffee-pot has on the cover a female figure seated; in Mr. Roach Smith's Collection. The late Rev. R. Pulleine had a mug with raised figures, white, with brown rim similar to Wedgwood, and part of a dessert service, painted with landscapes and views in bistre, on white ground; these all have the initials of the name impressed as in the margin. Stoneware teapots, with subjects in relief and blue line borders, have a hinge of earthenware attached to the lid, through which a metal pin is passed and fastened to the rim; sometimes the lid slides in a groove towards the handle. (*Keramic Gallery*, figs. 351, 352.)

D. D. & Co.
CASTLEFORD POTTERY.

Middlesborough. Impressed on a white cup and saucer, embossed with flowers on the borders, in the possession of the Rev. T. Staniforth.

MIDDLESBRO POTTERY CO.

This mark is stamped plain on a square earthenware dish, with raised embossed edge like a picture frame; border marbled with arsenical lustre, pinky; white centre, on which is printed in black, with a wreath of flowers round it—"Job 14, 10. For man dieth and wasteth away, yea, man giveth up the ghost, and where is he." Bought at the pottery about 1848; in Mr. Fisher's possession. A dish of common white ware printed in blue with an English landscape, impressed mark, an anchor, and "Middlesbro' Pottery," is in the Geological Museum.

Ferrybridge, by Knottingley, near Pontefract; established in 1792 by Mr. Wm. Tomlinson, with whom were associated Mr. Seaton, a banker, Mr. Foster, a shipowner, Mr. Timothy Smith, a coal proprietor, and a retired gentleman named Thompson, under the firm of Tomlinson & Co. In 1796 they took into partnership Ralph Wedgwood, son of Thomas Wedgwood, partner of Josiah, the firm being Tomlinson, Foster, Wedgwood & Co. During this time they imitated Josiah's ornamental jasper and other wares, to which they were very inferior, and placed upon these articles the name of Wedgwood & Co. alone, omitting the names of the other partners. Until 1804 the works were known as the Knottingley Pottery, but they were then altered to Ferrybridge

WEDGWOOD & Co.

Pottery. In 1826 the style of the firm was for a short time Wigglesworth & Ingham, and afterwards Messrs. Reid, Taylor, & Kelsall, until 1851, when the works were purchased by Mr. Lewis Woolf. There is a large figure group, 16½ inches high, in coloured glazed earthenware, representing two Cupids struggling for a heart; it has the impressed mark of "Wedgwood & Co." This was made at Ferrybridge.

The name of the place is occasionally found impressed; a specimen is in the Geological Museum.

FERRYBRIDGE.

Yearsley. Wedgwood; *circa* 1700. There was a manufactory of pottery here in the beginning of the eighteenth century on the estate of Sir George Wombwell, adjoining New Burgh Park. Where his tilery now stands "Old Wedgwood made *pancheons;*" a pancheon was a sort of deep pan. Several earthenware pitchers and fragments have been dug up on this spot of a coarse brown ware, with lead glaze. There is a traditionary distich in the district as follows:

> "At Yearsley there was pancheons made,
> By Willie Wedgwood, that young blade."

A brown earthenware oven, green glaze, semi-circular, open at top, with a hollowed edge round the inner side about half way, and a flat bottom, having two handles at the sides, and between them a crinkled ornament, was dug up at Yearsley, near Easingwold, Yorkshire, together with a plain earthen crock or *pancheon* of red earth, green glaze, having a handle on each side. These are in the possession of Mrs. Eason Wilkinson, of Green Heys, Manchester; this mark, incuse before the glaze, is on the upper part inside the oven. They were bought at the sale of Mr. Scott, steward to Sir George Wombwell, on whose estate the pottery of Wedgwood was. At Yearsley there still exist members of the Wedgwood family,* who have recently been claiming, as heirs of Josiah, some property in Staffordshire. The distich has been handed down orally for many generations in the neighbourhood.

1712 ATIC

Mexborough, near Swinton. A manufactory of pottery, established towards the end of the last century, for a common description of pottery, by a person named Beevers, trading as Beevers & Ford; being built close to a rock, it was called the "Rock Pottery." Subsequently it was Ford, Simpson & Beevers, who made cane-coloured jugs, dishes, &c., for household use. The works passed into the hands of Messrs. Reed &

REED.

* According to the Register, John Wedgwood of Yearsley was "buried in woollen" in 1682, and in 1692 a William Wedgwood, who was probably the father of Willie Wedgwood. We also find in 1690 the death of Isabel Wedgwood recorded, perhaps his mother.

Taylor, who also owned some works at Ferrybridge; they introduced a finer ware. In 1839 it belonged entirely to Mr. John Reed, and is still successfully carried on by his son.

At the sale of the Rockingham Works, about the year 1842, Mr. Reed purchased many of the moulds, among which were Conisburgh Castle, and some large vases in close imitation of the Oriental, called the "lotus vases," which have frequently been purchased as Chinese. Mr. Reed kindly presented the author with a pair made from these moulds, but without the coloured decorations they were wont to be adorned in at the Rockingham Works.

Swinton. A manufactory of pottery on the estate of Charles, Marquis of Rockingham, usually styled Rockingham ware. This manufactory appears, from the specimen we now describe, to have been originally established by a Mr. Twigg; an earthenware dish marked "Twiggs" has a large view, 10 in. by 8, of the Swinton Works, beneath which on a scroll is written "*North-west view of the Earthenware Manufactory at Swinton, near Rotherham in Yorkshire; established in the year* 1745." In the year 1757 it was conducted by Mr. Edward Butler. In 1765 it was carried on by Mr. William Malpass, who had another manufactory at Kilnhurst in the neighbourhood. In 1778 the works were taken by Messrs. Thomas Bingley & Co., who enlarged them, and made earthenware of a superior quality, and stoneware, blue and white dinner and tea services; they also made the brown tea and coffee services, pitchers, &c., which obtained the name of "Rockingham ware."

From about 1790 to 1800 the firm was Greens, Bingley & Co., one of the Greens of Leeds having joined it. In 1807 the works passed entirely into the hands of Messrs. John and William Brameld, and subsequently Messrs. Thomas, George, Frederick, and John Wager Brameld became the tenants.

The Rockingham teapots were in great repute for extracting the full flavour of the tea; they were taller than usual, and in form more like a coffee-pot, which was considered a great improvement. Mortlock, the china seller at Oxford-street, is said to have ordered of this article alone £900 worth for one season's demand. These tea or coffee-pots were of a chocolate-coloured glaze, lined with white; occasionally we find the name of Mortlock stamped upon them, sometimes they are stamped with Brameld.

Sometimes the teapots were of a peculiar shape, in form of a fruit with leaves and flowers in relief, in imitation of Japanese; they were filled from beneath the vessel, they were called "Cadogans" and were frequently stamped with the word. "Mortlock's Cadogan" is stamped on one in the Geological Museum; occasionally the coffee-pots had "Norfolk" stamped underneath in reference to the pattern.

About the year 1823 Mr. Thomas Brameld directed his attention

to the manufacture of porcelain of the finest description, employing the best artists, and sparing no expense to bring it to perfection. John Wager Brameld was himself a painter on porcelain; there are some authenticated pieces presented by him to Mr. Robert Allen, of Lowestoft, formerly a painter in that manufactory, viz., a snuff-box and a set of vases. In 1826 they became embarrassed, but the works were continued by the assistance of Earl Fitzwilliam till 1842.

There is a very lofty Rockingham vase in the South Kensington Museum; it is nearly 4 feet high, and fired in one piece. It is most elaborately painted with flowers and small medallions of landscapes; the three handles are formed of gilt oak branches, and it rests on three lions' paws on marone ground; the cover is surmounted by a rhinoceros. The companion vase is at Wentworth House. Dr. Nunnely, of Leeds, has a dessert service, delicately painted with birds, and some biscuit figures of peasants, produced at this factory. Mr. Walker Joy, of Leeds, has a compotier of blue and gold trellis ground, bordered with flowers in relief, with views of Lowther Castle, &c. This is part of a service made for King William IV. in 1832, and which, from its expensive character, is said to have caused the ruin of the firm: it was painted with views of the seats of the nobility and gentry; a specimen plate of this service was recently sold by auction for the enormous price of £30.

In Mr. Emerson Norman's Collection were some fine sets of Rockingham china tazzas, designed for dessert services, the stems having plants and fruit in relief coloured after nature, especially the mulberry, painted with views of gentlemen's seats; also a lofty centre piece, light blue ground, and acorns in relief, painted with "The Tight Shoe" and "The Young Soldier." (*Keramic Gallery*, figs. 367, 368.)

The annexed mark of a griffin, the Rockingham crest, is usually placed on china; it was adopted about 1823, the commencement of the manufacture of porcelain under the patronage of Earl Fitzwilliam, whose second title is Marquis of Rockingham: this mark is in red, on porcelain vases, in imitation of Oriental. The name is also found on tea services of yellow clay, glazed inside, with figures outside in blue of children playing, in the style of Wedgwood. A portion of the works is still occupied by Mr. Isaac Baguley, formerly in the employ of Messrs. Brameld, who purchases earthenware and china in the biscuit state and decorates it. Baguley was a painter of birds; Speight painted interiors and figures, copies of Wilkie, &c.; Cordon painted landscapes and views of gentlemen's seats, in which he was succeeded by Lucas.

ROCKINGHAM.

Brameld.

Osmotherly Pottery has been discontinued many years. A brown jug is in Mr. John J. Bagshawe's Collection.

Holmes Pottery, near Rotherham. A manufactory of earthenware is still carried on at this place.

Wakefield. Thoresby, in his Diary, writes: "March 16, 1702.—From Wakefield, then by Allerthorp and Silkhouse to the *Pot-ovens* (Little London in the dialect of the poor people), where I stayed a little to observe, not only the manner of forming their earthenware, which brought to mind the words of the prophet, 'As clay in the hands of the potter, so are we in the Lord's,' but to observe the manner of building the furnaces, their size and materials, which are small, and upon the surface of the ground, confirming me in my former apprehensions that those remains at Hawcaster-rigg (*Philosoph. Trans.* No. 222) are really the ruins of a Roman pottery."

Sunderland. The *Sunderland Pottery* was established in the early part of this century, doing a considerable trade in 1824 and in 1837; some common figures of the seasons are in the Jermyn Street Museum. The ware made here was also frequently decorated with the pink metallic lustre so usual on the Sunderland jugs, &c.; one favourite pattern was a ship of war, accompanied by verses suitable for sailors. A butter dish, showing the character of the ware, may here be given; it has "The Northumberland, 74 guns," printed in colours:—

DIXON, AUSTIN & Co. SUNDERLAND.

"The troubled main, the wind and rain,
My ardent passion prove;
Lash'd to the helm, should seas o'erwhelm,
I'll think on thee, my love."

DIXON & CO. Sunderland Pottery. Underneath is the manufacturer's name, as in the margin.

Sunderland. The *Newbottle Pottery* was established about 1755 by Mr. Byers, and carried on in the last century by Anthony Scott; it was removed in 1788 to the *Southwick Pottery*, the works being then newly built, and was continued by his descendants under the name of Scott, Brothers & Co., and in 1837 Anthony Scott & Sons.

Scott, Brothers & Co.

PHILLIPS & Co. Sunderland, 1813.

PHILLIPS & Co. Sunderland Pottery.

Sunderland. The *Garrison Pottery* was established in the early part of this century by a Mr. Phillips, who produced Queen's ware, &c.; the marks in transfer were as in the margin, sometimes with a west view of the iron bridge over the Wear, under the patronage of R.

Burdon, Esq., M.P., as on a quart jug in Mr. Llewellyn Jewitt's catalogue of sale.

Carr's Hill Pottery, near Gateshead, on the Durham side of the Tyne, A manufacture of white earthenware was established as early as 1730 or 1740 by Mr. Warburton, which after having been successfully conducted for seventy years, gradually declined, and was closed in 1817.

SUNDERLAND. The *Ford Pottery*, at Hylton, near Sunderland, where brown ware and white and coloured goods were made; now discontinued. In 1762 Messrs. Christopher Thompson and John Maling erected potteries at North Hylton, near Sunderland; there was also the *Hylton Pottery*, established about 1780, and carried on for some time by Mr. J. Phillips and Mr. Maling. In 1817 Mr. Robert Maling removed the business from Hylton to the Tyne. A fish pot, in Mr. Llewellyn Jewitt's sale, with two handles, ornamented in pink lustre, has on one side a ship in full sail, on the other a view, above bridge, of the *Hylton Pot Works*, with long inscription.

J. PHILLIPS,
Hylton Pottery.

SUNDERLAND. This mark is on a pair of earthenware slabs painted in black, with ships and verses in metallic lustre frames. In Captain Ashley Terry's Collection.

SUNDERLAND. A manufactory of pottery and earthenware services was flourishing here in the beginning of this century, and it is spoken of in the papers of the Belle Vue Company. A specimen of the ware, a cup and saucer, in Dr. Diamond's Collection, has a coloured transfer of figures bordered with the pink metallic lustre; the name stamped in the clay. In 1857 the firm was Thomas Dawson & Co.

DAWSON.

NEWCASTLE-UPON-TYNE. The name impressed on a quart mug, handsomely mounted in silver; on the cover is inserted a gold coin of Charles XII., king of Sweden; the mug is of fayence, with raised and coloured flowers round the top, and a belt of bronze lustre, on which is written, "Warranted Winchester measure."

FELL.

NEWCASTLE-UPON-TYNE. Thomas Fell & Co., proprietors: it was called "St. Peter's Pottery;" they exhibited common earthenware at the International Exhibition in 1862. (*Keramic Gallery*, figs. 353, 354.)

T. FELL & Co.

FELL & Co., with anchor and cable, stamped on a willow pattern plate; sometimes the arms of the town of Newcastle in blue, and FELL on the label below the shield; on others F. & Co.

Sheriff Hill Pottery.

Newcastle-upon-Tyne. This pottery was carried on by Mr. Edward Lewins, in partnership with Mr. George Patterson.

SEWELL & DONKIN.

Newcastle-upon-Tyne. Established about 1780 at St. Anthony's, about 2½ miles from Newcastle; makers, Sewell & Donkin: Queen's ware and pink metallic lustre, also printed subjects; sometimes Sewell alone, the name stamped. A jug of his make has Cupids in relief, coloured with pink metallic lustred clouds and bronzed borders. He also produced ware like that of Leeds, pierced wicker baskets, &c. (*Keramic Gallery*, fig. 355.)

SEWELL
ST. ANTHONY'S.

Newcastle. This occurs on an earthenware fruit dish on a stand embossed with wicker pattern sides and pierced border, a group of fruit in the centre (date about 1800). The ware is like Leeds pottery, but of a whiter and better colour; there are numbers underneath the mark, all stamped.

Southwick, near Sunderland. The *Wear Pottery*, established in 1789 by Messrs. Brunton & Co., succeeded by Moore & Co. in 1803. Their names occur on jugs, with prints of a view of the bridge over the Wear at Sunderland, commemorating the erection and opening of the potteries at Southwick, which are alluded to in the *Penny Cyclopædia* among other manufactories. These transfers of Nelson's victories and other popular subjects were surrounded by a pink metallic lustre. On a mug, with a toad inside the cup, which is discovered when the drinker has half emptied it, is inscribed:—

MOORE & CO.
SOUTHWICK.

"Though malt and venom seem united,
Don't break my pot or be affrighted."

Two of these jugs are in the possession of Mr. Hawkins of Grantham; they are of a creamy white colour, similar to the Leeds pottery. The manufactory is mentioned in the Belle Vue papers (in Mr. John J. Bagshawe's possession) as doing an extensive business.

Stockton-on-Tees. This pottery was established in the early part of this century by William Smith of Stockton, in conjunction with John Whalley, a Staffordshire potter. They entered into partnership with William and George Skinner. In 1833 the firm was "Messrs. J. Smith & Co., Stockton Pottery." In 1840 we find "Mr. Smith & Co., North Shore Pottery, Stockton," which was perhaps another firm. About the year 1848, Messrs. Wedgwood of

STOCKTON
POTTERY.

Etruria applied for an injunction against Messrs. W. Smith and others, of Stockton, for using their name stamped or printed on pottery made to imitate their productions; the stamp used by them was WEDGEWOOD instead of WEDGWOOD.

WEDGEWOOD.

The mark in the margin is impressed on a plate, with embossed May-flower border painted in purple *camaieu*, with Virginia and her goats; in the Rev. T. Staniforth's Collection. They also made great quantities of coble boats, which were purchased by sailors and others to give as presents on long voyages; one of these, painted with green stripes, is in Mr. E. Hailstone's Collection.

W. S. & Co.
QUEENS. WARE.
STOCKTON.

NOTTINGHAM. In Deering's *Historical Account of Nottingham*, 1751, he speaks of potter's ware being made here. Under the year 1757, in Bailey's *Annals of Nottinghamshire*, we read that "Mr. Morley was a manufacturer of brown earthenware, carrying on his works in the lower part of Beck Street, and by this business he amassed a very considerable fortune. This ware was at one time of great celebrity throughout the whole of the Midland counties, especially its famous brown mugs for the use of public houses," and the brown ware is still called "Nottingham ware," although the manufacture has been discontinued nearly a century. Mr. Morley's pottery was situated in Mug-house Yard, Mug-house Lane, Beck Street. No manufactory exists at the present day. There is a specimen in the Geological Museum—a large brown earthenware bowl, with "*November* 20, 1726," impressed on the outer rim.

NOTTINGHAM. This inscription, incuse, is round an earthenware jug, of light brown glaze, and a slight metallic lustre. These names refer to the persons for whom the vessels were made, not those of the maker, and are usually scratched into the ware before glazing.

John. Smith Junr. of Basford near Nottingham. 1712.

A brown stoneware mug with subjects in relief; in front, a bust of Queen Anne between two *Beef-eaters;* dogs and hare round the bottom; on the rim is this portion of an old song:

"On Banse downs a hair wee found,
Thatt led uss all a smoaking round."

"William Marsh 1729." Height 9 in.

Another of the same character, with hare hunt, &c., is inscribed:

"Southwell for ever. J. H. and W. C. M." 1739. Height 10 in.

A brown stoneware mug in the Geological Museum has a number of stamps in relief of figures, houses, hounds, stag, &c., and the name scratched on the outside—

"Edw. Slark, 1727." Height 9 in.

A brown ware mug, with subjects in relief, has in the centre Hogarth's "Midnight Conversation," a stag hunt, and a medallion, with *two* busts of men; underneath is written

"We three Loggerheads be. G. Jeffrey, 1761." Height 8½ in.

These mugs are in Lady C. Schreiber's Collection.

The ware made here in the first half of the eighteenth century is very hard and durable, and has usually a light brown lustrous glaze, frequently ornamented with dotted designs, or incised outlines of stalks and flowers, especially the pink. The earliest dated specimen we have met with is the jug of 1712. Mr. John Hawkins of Grantham has a tobacco jar in form of a bear, of brown lustrous glaze, his head being the cover, a collar round his neck, and a chain to which is attached a large hollow ball, containing stones and holes, used as a rattle; on the ball is impressed the name "Elizabeth Clark, Dec^{r} y^{e} 25th 1769;" also a neatly made puzzle jug, of the same lustrous glaze, ornamented with a vase of pinks and scrolls round the lower part, the flowers being a dark red colour; on the front is the date 1755, underneath the bottom the initials G. B. (*Keramic Gallery*, figs. 356, 357.)

Chesterfield.* In this neighbourhood many pot-works were established in the last century, the principal productions being a brown ware of peculiarly hard and durable quality, as well as stoneware. The clay was obtained from the East Moor, Derbyshire, and from Brampton, a few miles away; the former standing a higher degree of heat, they were usually mixed and covered with a salt glaze. A number of quaint vessels and "bears," like those of Nottingham, were made here.

Whittington, near Chesterfield. The manufacture of pottery was carried on in the early part of the last century by Mr. William Johnson and Mr. Aaron Madin.

Brampton, near Chesterfield. Potteries were established here in the early part of the last century, the principal ware produced being the ordinary brown, of hard and close texture and reddish glaze. About 1800 these works were carried on by Mr. William Bromley, who, in addition to the brown ware, made a cream-coloured fayence with transfer prints; they were subsequently worked by Robert Bambrigge & Co.

There were six earthenware manufactories at this place, conducted by Mrs. Blake, Mr. William Bridden, Mr. Luke Knowles, Mr. Thomas Oldfield, Mr. John Wright, and Messrs. Wright & Co., producing brown-ware filters, jugs, tobacco jars, puzzle jugs, &c. In Mr. John J. Bagshawe's Collection is a brown-ware posset pot made at Brampton, decorated with raised ornaments, dated 1774. The firm of Oldfield & Co. is mentioned by Brongniart as located in 1843 at Chesterfield.

* These particulars are taken from Mr. Llewellyn Jewitt's notices in the *Art Journal*.

There was a mug, in Mr. Lucas's Collection, of ware like that of Chesterfield, ornamented with hunting scenes, inscribed "Joseph Thompson. Wooden Box Pottery, Derbyshire."

Tickenhall Pottery, supposed to have been established as early as the sixteenth century, produced articles of a coarse, hard body, of a dull brown colour, sometimes decorated with yellow slip.

DERBY.

Cock Pit Hill. The earliest manufactory at Derby was called the "Derby Pot Works," situate on Cock Pit Hill; it was on a very extensive scale. The first notice we have of it, although it must have been established long before, is in 1750, when it was held by Messrs. John & Christopher Heath, who were persons of considerable importance as bankers, money lenders, and scriveners, residing in Full Street, Derby, and also owners of considerable house property in the vicinity. John Heath twice served the office of Mayor of the borough, namely in 1763 and 1772, and his brother Christopher received a similar distinction in 1774. It is in connection with William Duesbury that we first hear of what the *Derby Mercury* of 1780 describes as "the great and extensive factory, commonly known by the name of the Derby Pot Works." The name of its founder and the date of its establishment have not yet been discovered. Messrs. Alfred Wallis and Mr. W. Bemrose, jun., in their *History of the Pottery and Porcelain of Derby*, to whom we are indebted for these notes, continue: "It may have been that Duesbury, who was at the outset of his career simply a 'toy figure' maker, was also a salesman of ware made at the Pot Works, Keys stating that when the Heaths failed, Duesbury had a stock of goods by him, and was entrusted with more ware from the Pot Works for sale in Ireland; the voyage was successful, and the debt was discharged 'with satisfaction to the bankruptcy.' This occurrence (the bankruptcy) took place about 1780, as we learn from the advertisements in the *Derby Mercury:* 'To be sold without reserve at the Derby Pot Works a large quantity of earthenware, being the whole stock in trade of that great and extensive factory, consisting of an assortment of enamelled and blue and white useful china, a large quantity of enamelled cream ware and plain cream tea-table ware; a great quantity of white, stone, and brown ware, &c., the property of Messrs. John and Christopher Heath, of Derby, bankrupts.'" Christopher Heath died at the vicarage, Duffield, in 1815, at the patriarchal age of 97 years. (*Keramic Gallery*, fig. 374.)

The Derby Porcelain Works were founded in 1751 by Mr. William Duesbury of Longton, Staffordshire, the son of William Duesbury of Cannock, in the same county.

Among the collection of papers relating to pottery and porcelain which belonged to the late Jacob Burn, and have recently come into our possession, there are two letters containing reminiscences of the old Derby manufactory in the Nottingham Road; one by Mr. Locker, who was apprenticed there in 1809, and subsequently carried on a smaller business in King Street, Derby, about 1849; the other notice is by Samuel Keys, apprenticed to the first William Duesbury in 1785. He was a clever ornamentalist, and ended his days in the employ of Minton. From these documents, written about 1855, we obtain the following history; the interesting nature of the information contained in them must be our excuse for the length of the extracts.

Mr. Locker tells us that "the earliest manufactory of earthenware at Derby was carried on by a Mr. Heath at Cock Pit Hill. This gentleman was also a banker in Full Street; it was on a very extensive scale, but we have no record of the date of its establishment. Mr. Duesbury was a clever man, and took a fancy to the pot and china business, and he became acquainted with Mr. Heath with a view to carrying out his own idea of china-making, which he did successfully, by first making animals in a small way, and by degrees building a very extensive manufactory himself.

"About 1745 a man, said to be a foreigner in very poor circumstances, living in Lodge Lane, made small articles in china, such as birds, cats, dogs, sheep, and other small ornamental toys, which he fired at a kiln in the neighbourhood belonging to a pipe-maker named Woodward. Mr. Duesbury frequently visited this image-maker and took great interest in his small manufactory, and becoming desirous of improving the art, he engaged his services on his own account, and with the assistance of Mr. Heath, at that time considered a man of large property, he soon added considerably to his stock of useful and ornamental articles.* The Cock Pit Hill manufactory, however, began to decline, and from a variety of causes Mr. Heath, to the surprise of everybody, became bankrupt. At the sale which ensued Mr. Duesbury was a large purchaser, and he took the earthenware over to Ireland, which proved to him a very fortunate speculation. Mr. Duesbury commenced building a manufactory over St. Mary's Bridge, which was finished in 1751, and he made porcelain there in the same year."

Mr. Locker says, "It was a remarkable thing that the old hands could never furnish any precise data about the Derby factory prior to 1751; not even Keys, who was an apprentice to the first Mr. Duesbury

* Mr. Jewitt thinks the foreigner was a French refugee named Andrew Planché, having in his possession the draft of a deed (which was never executed) of partnership for ten years between Heath, Duesbury, and Planché. Probably Mr. Heath's bankruptcy about 1780 altered all these arrangements, for Planché's name never appears again in connection with the works.

as far back as 1785. I have had many conversations with Miss Duesbury, who is the daughter of the second Mr. Duesbury, and used to sell china at the warehouse over St. Mary's Bridge about the time Isaac Farnsworth was the leading man for her father in the figure trade, but I could glean nothing, for she and other branches of the family, when they were at fault for data, always applied to me, as I was the person employed to look over all the old documents when the Derby factory untorfunately got into Chancery, and everything relating to the figure trade was required by the Chancellor in order to ascertain the value of the models, for that was the bone of contention between the second Mr. Duesbury and Mr. Kean, so that the historical part was destroyed, but I have no doubt in my own mind that china was made at Derby some five or six years before Worcester. I, however, did not take any particular notice of dates, for I did not like the job of looking over books and papers above one hundred years old,—they were very dirty and injured my clothes very much. With regard to printing, I know comparatively little as to its rise; I, however, *do* know that there were things *printed* amongst the stock removed from Cock Pit Hill to the factory, and wooden sort of things they were. I have seen cups and saucers and plates *all printed*,—they were chiefly water-fowl, such as ducks, &c.; they remained in the back office, and must have been done at least a century ago."

Samuel Keys tells us, that "about the same time there was an excellent china manufactory at Chelsea, where a variety of splendid figures, vases, and other beautiful ornaments were produced, and also a great assortment of useful china. They employed first-rate artists in the painting, gilding, and general decoration, then superior to anything of the kind in England; but from some mysterious cause, at the time unknown, the Chelsea manufactory suddenly ceased working, although producing excellent ware, and being greatly encouraged and highly patronised. The cause suddenly transpired: English vessels which went to China for teas and other merchandise, were in the regular habit of procuring clay from the natives as ballast on their return; but at length becoming so prying for clay, the Chinese were suspicious and positively prohibited clay being taken as ballast in future; the consequence was, the Chelsea manufactory, being deprived of their principal material, could not carry it on. Mr. Duesbury became the purchaser of the whole stock of models, moulds, and unfinished ware, &c., belonging to the concern." Mr. Locker adds, "Mr. Duesbury bought all the stock in trade, finished and unfinished, had it sent to Derby, and engaged the hands employed at Chelsea, and the first painter of that day was brought down to Derby to finish all their first-rate things: his name was Bowman. This was in 1785 or 6."

Keys continues, "A small manufactory at Bow closed about the

same time, and Mr. Duesbury had several beautiful figures and ornaments from thence. The Derby manufactory very soon after began to make a conspicuous figure in the town of Derby and in the china trade of England. Mr. Duesbury lived to an advanced age, when, by paralysis, he was deprived of speech and the use of one side, and in a few months died, sincerely regretted. (Mr. William Duesbury, senior, died November 30th, 1786.) He left two sons, William and James, and two daughters: William, the elder, succeeded his father, and in a short time married Miss Edwards, an amiable and beautiful young lady; they had several sons and daughters. Mr. W. Duesbury, junior, was a persevering man of very superior talent. Patronised by the King, the royal family, and the principal nobility and gentry, he advanced the porcelain manufactory of Derby in every branch to very great perfection. The Duchess of Devonshire honoured him with very extensive orders. Chaste and classical figures in great variety were modelled by first-rate artists, and produced in white bisque, as well as being richly painted; and in the figure trade Derby was at that time without a rival; dinner, dessert, breakfast, and tea services, with ornaments of the most splendid description, graced the showroom, which at that time was superior to any in the kingdom.

"I was the last apprentice bound to the first Mr. Duesbury in 1785 or 6, and it was soon perceptible that the constitution of his successor being naturally very delicate, the anxieties of business, and too close application and study, were becoming too powerful; he was therefore advised to take a partner, and selected Mr. Michael Kean,* a gentleman in every respect, and a first-class artist; he was an excellent designer, and introduced a great variety of new and splendid specimens of ornamental and useful articles. Mr. Duesbury got gradually worse, and died in the prime of life, leaving very few his equals.

"The management of the concern for the widow, her family, and himself, devolved upon Mr. Kean, and in a short time Mr. Duesbury's son William assisted in the business.† It was so conducted for several years, until some family disagreements took place, which caused Mr. Kean to withdraw rather hastily from the connection, and it was disposed of to Mr. Robert Bloor (about the year 1815), who had been clerk and salesman to the firm several years. He greatly increased the business, employing fifty painters and gilders, besides a great number of apprentices, and several females, burnishers, potters, &c., to correspond. In 1820 he manufactured to a great extent, and selling largely by auction, dispersed his wares over all parts of England.

* Mr. Kean married Miss Duesbury, October 29th, 1798.

† Married at St. Pancras, by special license, September 26th, 1808, William Duesbury, Esq., of Derby, to Annabella, daughter of William E. Sheffield, of the Polygon, Somers Town—grandson of the founder.

"That system proved destructive to the reputation of the manufactory, which began to decline, and his health failing, he was compelled to relinquish taking an active part in the business, and there being no one capable of conducting it with any spirit, it of course fell off, and Mr. Bloor after a distressing and protracted illness died.*

"The business was continued for a short time for the widow and two children, until they also died, leaving a granddaughter of Mr. Bloor's, who married Thomas Clarke, a maltster and corn-factor at Derby; but not understanding the business, and having no inclination to persevere, he sold the entire plant, models, moulds, ware, tables, stools, in short every movable article, *even to the old clock*, to Mr. Samuel Boyle, a china manufacturer of Fenton, Staffordshire potteries; and the Derby china manufactory is no more." So far Samuel Keys; and, to continue his narration, Boyle subsequently failed, and the models, &c., were laid by as useless; they have since become the property of the Copelands, by whom various articles are being very creditably revived.

In 1769 Mr. Duesbury, of Derby, purchased the Chelsea China Works, and carried on both manufactories simultaneously until 1784; the date of the agreement to purchase was August 17, 1769, and on the 5th of February 1770, the Chelsea Porcelain Manufactory and its appurtenances were assigned to Mr. William Duesbury. This purchase entailed upon him some heavy law proceedings against M. Sprimont, for the recovery of a quantity of goods made by him, which Mr. Duesbury considered as part of the purchase. M. Sprimont died in 1771, and we find in the *Westminster Magazine* that in April 1773 John Chetwood, Esq., counsellor-at-law, married Mrs. Sprimont, widow of Nicholas Sprimont, Esq., proprietor of the Chelsea porcelain manufactory." In 1784 the works were discontinued, the kilns and every part of them pulled down, and what could be made available sent to Derby.

The following is a list of the principal artists engaged in the Chelsea-Derby Works:—

"PAINTERS.—Zachariah Bowman, landscapes, flowers, and birds, from Chelsea; Hill, landscapes; Brewer, landscapes and figures; Thomas Steel, fruit; Bancroft, flowers, insects, &c.; George and John Hancock, flowers; Moses Webster, flowers; Edward Withers, flowers; Robinson, landscapes; Cuthbert Lowton, hunting subjects; E. Prince, landscapes; William Corden, flowers; Stanesby, flowers; George Mellor, insects and flowers; William Pegg, still life; Thomas Pegg, gilder; Samuel Keys, ornamentalist; John Keys, flowers; Holland, flowers; William Billingsley, flowers; Thomas Soar, gilder; Joseph Stables, gilder; William Taylor, Oriental subjects and patterns; John Haslem, flowers, afterwards figure painter; Cotton &

* From 1828 till the time of his death in 1849 Mr. Bloor was mentally incapable of taking any part in the business, and during that time Mr. Thomason had the entire management of the concern, until a few years before Mr. Bloor's death, when a statute of lunacy was taken out.

Askew, figure painters; others of less note were William Cooper, William Yates, John Yates, Joseph Dutton, John Blood, William Smith, William Longden, &c.

"MODELLERS OF FIGURES, &c.—Spangler, Stephan, W. J. Coffee, Hartenberg, Complin, Duvivier, Webber, Dear, and others, including Bacon the sculptor, who is supposed to have sent models occasionally, and John Duesbury, overlooker."

William Billingsley, son of Mary Billingsley of Derby, was apprenticed to Mr. Duesbury of Derby, china or porcelain maker, September 26, 1774, for five years, "to be taught the art of painting upon china or porcelain ware," and to receive 5s. per week during the whole of the five years. Supposing Billingsley to have been sixteen years of age when apprenticed, he must have been born in 1758. Mr. Locker thinks that Billingsley was born at Wirksworth. Coffee was formerly a painter in oil, not on china; he also was a modeller, especially of animals. Mr. W. Bemrose, jun., of Derby, has several examples of dogs and a bull in terra-cotta, on which is written in the clay, "W. T. Coffee, fecit, 1811. published." He left the works about 1790, and subsequently worked on his own account. We have seen a wolf, wild boar, and other animals bearing his name, W. T. Coffee, Derby.

A writer in the *Derby Mercury* of the 10th of May 1865 (Mr. F. J. Jessop), says that Duesbury was proprietor of some china works at Longton as well as Derby. He alludes to a china jug made in commemoration of Admiral Rodney's victory over the French fleet under De Grasse, which was presented to a club of Derby china workmen, called the "Sick Club;" the spout is a head of Rodney, under which is the date April 12th, 1782, and it is ornamented with groups of flowers painted by Withers. He also speaks of a "prentice plate," painted by Billingsley, which was kept as a pattern in the Old Derby manufactory until its close in 1848, now the property of Mr. Haslem of Derby. (*Keramic Gallery*, figs. 379, 381.)

There was another painter, named Pegg, a Quaker, who was clever in painting single flowers and plants, but from a singular notion that it was sinful "to make the likeness of anything," retired from the profession, and kept a shop, which, however, barely kept him; his conscientious scruples did not prevent him from occasionally indulging in the *sin*, for he painted a water-colour group of red herrings, which was placed in his window to intimate that he dealt in that savoury edible. Mr. Haslem of Derby has a thistle plate or square china tray painted by Pegg, with one gathered from "Nun's Green." (*Keramic Gallery*, fig. 380.)

Shortly after the purchase of the Chelsea Works, new premises were taken in London for the sale of porcelain from the manufactories of Chelsea and Derby. This was in June 1773, on which occasion a large engraved card was issued by Mr. Duesbury; one of these, in the author's possession, has a deep border, grounded in green, with designs of amphoræ, flower vases, tripod candelabrum, obelisk, ewer and basin,

cabaret, tureen, dishes, &c.; at the top are two amorini holding festoons, to which are attached medallion busts; on an oval in the centre is written :—

"Duesbury & Co., Manufacturers of Derby and Chelsea Porcelain, most respectfully beg leave to inform the Nobility, Gentry, and the Public in General, that they have fitted up the large and elegant *Suit* of rooms at No. 1 Bedford Street, Covent Garden; which are now opened with a great variety of capital as well as useful and Ornamental Articles. A fine assortment of Biscuit *groops* and single figures; Also a curious Collection of Derbyshire Fluors, Mabasters (*sic*), Marbles, &c. *N.B.*—The rooms are well air'd."*

At the same time a catalogue in small 4to of 20 pages, comprising nearly 200 objects, was published; the title states :—

"Messrs. Duesbury & Co., proprietors of the Derby and Chelsea Manufactories, most respectfully beg leave to acquaint the Nobility, Gentry, and the Public in General, that they have now opened a commodious warehouse in Bedford Street, Covent Garden, with large assortments of the following articles specified in this Catalogue: The ornamental part consists of Jars, Vases, Urns, Tripods, Altars, &c. Designed in the Antique and Modern taste, &c. The useful part furnishing an extensive variety of rich and select Table and Desert Services, &c. Great Choice of Biscuit Groups and figures in a Grotesque style, from accurate designs, elaborately finished even to the minutest imitation of lace." Also a Collection of Derbyshire Fluors worked into slabs, obelisks, vases, &c. &c.

Our limits will not allow of a lengthened extract from this list, the more especially as the objects are so minutely described, but we will copy a few important specimens :—

"1. Their present majesties the King and Queen and royal family, in 3 grouped pieces in biscuit—the centre piece represents the King in a Vandyke dress, on a blue and gold basement, supported by 4 lions, leaning on an altar richly ornamented in blue and gold, with hanging trophies of the polite arts and sciences. The crown, munde, and scepter reposing on a cushion of crimson, embroidered, fringed, and tasselled in gold. Height 14 inches.

"13. A set of three crimson coloured crown topped *urns*, with white and gold buttoned square anses, and circular cartouches, representing on the centre urn Venus and Adonis, painted after a drawing of Boucher, and a bouquet; the two side urns of the same form, represent Dido receiving Æneas, Vertumnus and Pomona, and two landscapes, white and gold festoons pass through the anses; height $13\frac{3}{4}$ and $9\frac{3}{4}$. *N.B.*—Two other vases, No. 28, being added form a set of five.

"96. A pair of mazarine blue and gold Chelsea jars, with white and gold foliage anses and bottoms; the two cartouches represent a shepherd filling the lap of a sleeping shepherdess with flowers, and a nymph uncovered in her sleep by a curious satyr;—both are matched with flower pieces on the opposite cartouches.

* The manufacturing of vessels and ornaments from solid fluor spar (called blue John) was begun in Derbyshire in 1765.—*Watson's Chemical Essays*, ii., 227.

"101. A pair of crimson coloured cabinet cups and saucers, spangled with gold; the cups with two white gold tipped foliage handles; cups and saucers embellished with white compartments to detach two antique heads framed in gold, and suspended on a green and red laurel festoon tied with blue knots."

There are no groups or figures enumerated in this list, but in a catalogue of a sale by auction by Mr. Christie, at the Royal Academy, Pall Mall, on the 9th and 10th February 1773, being of the last year's produce of the Derby and Chelsea porcelain manufactories, we find among various ornamental and useful objects, the following biscuit and coloured groups, which the catalogue states "are modelled with the greatest nicety, and particularly suited for the embellishment of desserts."

1. A pair of sitting figures, finely enamelled, and richly finished with gold.
2. Apollo and four Muses: Calliope, Terpischore, Urania, Melpomene, finely modelled in biscuit.
3. A pair of sitting figures, with a dog and cattle, enamelled, and richly finished with lace.
4. A group of two figures (Spring) finely modelled in biscuit.
5. Four groups of the elements (Earth and Air, Fire and Water) finely modelled in biscuit.
6. Five Muses: Euterpe, Polyhymnia, Thalia, Erato, and Clio, finely modelled in biscuit.
7. A pair of sitting figures: gentleman singing, and lady playing upon the guitar, finished with lace in biscuit.
8. Two groups, Poetry and Grammar, finely modelled in biscuit.
9. A pair of elegant sitting figures, finely enamelled, gentleman reading, and lady knotting, richly finished with gold.
10. An altar dedicated to Bacchus, enamelled in figures, a fine crimson ground, superbly decorated with gold.
11. A pair of French horn and guitar figures finely modelled in biscuit.
12. A pair of sitting figures, with a dog and cat finely modelled, and finished with lace in biscuit.
13. A fine figure of Garrick in the character of Richard III., in biscuit.
14. Two groups, Music and Painting and Sculpture, finely modelled in biscuit.
15. A set of antique Seasons on pedestals, finely modelled in biscuit.
16. A pair of small sitting figures, finely modelled and finished with lace, in biscuit.
17. A pair of elegant dancing groups, enamelled and finished with gold.
18. A pair of figures, Prudence and Discretion, finely modelled in biscuit.
19. A pastoral group, finely modelled, with an antique vase, enamelled.
20. Four groups of the Arts and Sciences, viz., Painting and Sculpture, Poetry and Music, and Astronomy, in biscuit.
21. A bust of Voltaire, finely modelled, in biscuit.
22. A pair of sitting figures, gentleman playing on the flute, and a lady singing, enamelled and decorated with gold.
23. A large group, Jason and Medea vowing before the Altar of Diana, enamelled and richly finished with gold.

The Derby figures are seldom marked with the crown, cross and D, like the services were, but underneath the base we find three large round blotches on which the figure rested in the kiln, and the number of the pattern scratched in the clay, and sometimes the size, thus: No. 60 3d size.

Among the splendid services executed at Derby, the following may be particularly noticed:—

An elegant dessert service of 120 pieces, for his late Majesty when Prince of Wales, in 1788.

A service for the Earl of Shrewsbury, upon a rich ground of chrome green, embellished with fruit subjects.

Another for the Duke of Devonshire, enriched with original views of Chatsworth, Hardwick, &c.

Elegant services for Lord Muncaster and for Lord Ongley, richly and tastefully embellished with historical designs.

A service consisting of numerous bowls and dishes for the Persian Ambassador was, in 1819, executed in a style of superior splendour; the ground was gold, chased, and inscribed with Persian characters.

Mineral colours solely are used in painting porcelain, and it is finished with a rich enamel. The gold with which it is splendidly ornamented is reduced to a liquid, previously to being laid upon the different articles to which it is applied; they are then committed to the heat of the kiln, where the gold reassumes a solid form, and is afterwards brilliantly polished. (*Glover's Derby*, 1831, i. 205.)

Among other statuettes we may allude to two quaint figures of dwarfs represented in the Derby porcelain, the history of the production of these oddities being that two similar figures stood formerly outside the Mansion House, and to which public advertisements were frequently attached.

Towards the end of the last century it was very much the fashion for ladies to paint china, not only cabinet specimens, but sometimes whole services, elaborately covered with flowers and fruit: these were painted in mineral colours, and afterwards burnt in or set in a muffle kiln. The white Derby china was a favourite medium of handing down to posterity these proofs, if not of the taste, at least of the industry and perseverance of their grandmothers and maiden aunts, who employed their leisure hours in this way. Many of these anomalous and frequently gorgeous relics present themselves to the perplexed collector.

The following advertisement occurs in the *Derby Mercury*, April 5th, 1810:—

"ENAMELLED CHINA.—Thomas Soar, with the greatest respect, begs leave to inform the Nobility, Gentry, and Public at large, that he enamels Dessert, Breakfast, and Tea Services, with arms, crests, cyphers, &c., in the most elegant manner and on the most reasonable terms. His long experience at the Derby porcelain manufactory encourages him to look with confidence for support. *N.B.*—Ladies instructed to paint china at their own apartments on reasonable terms. Navigation Row, near St. Mary's Bridge, Derby."

We have before us an advertisement of a sale by auction, by Mr. H. Phillips, on the 4th July 1798, at his great room, New Bond Street :—

"Part of the stock of a White Derby China Manufactory, comprising tea and coffee services, many hundred cabinet cups and saucers and ornamental articles, the property of the manufacturers. The above affords to the gentry a favourable opportunity of providing themselves with white porcelain, either for immediate use or to paint upon as specimens of ornament."

Mr. W. Bembrose, jun., has kindly inquired of an old man who was engaged at the Old Works about this "White Derby China Manufactory," of which he gives the following explanation :—

"At the Old Works in the Nottingham Road there was a workman employed in the ornamental room named Wm. Duesbury ; he was a relation of the Wm. Duesbury in partnership at that time with Mr. Kean, carrying on the works. When Coffee, the modeller, left the Derby China Factory, Wm. Duesbury, who was a potter, left also, and Coffee and Duesbury became partners and manufacturers in a small way in the neighbourhood of Friar Gate ; their partnership was of short duration, for Messrs. Duesbury and Kean, thinking these men were likely to become their rivals in the china trade, induced their relative to return to their employment and cease to be a partner with Coffee. This broke up the Friar Gate Factory, where, I believe, Coffee afterwards manufactured terra-cotta ornaments and figures. The above facts I have frequently heard related by the old potters at the china works in the Nottingham Road. I have no doubt this is the 'white Derby china' named in the advertisement ; the articles named are exactly what I should expect a small establishment to produce, and the date corresponds, so far as I can ascertain, with the time Coffee ceased to be employed at the Old Derby China Works."

The old Derby Manufactory in the Nottingham Road was advertised for sale or to be let, in December 1846, as there stated, "in consequence of the death of the late owner and occupier, Robert Bloor, Esq. ; formerly the property of Messrs. Duesbury and Kean. To treat for the purchase or to rent, apply to Mr. James Thomason, executor of the late Robert Bloor, Esq., or to Mr. Thomas Clarke, corn factory, Derby." It was subsequently pulled down, and a convent was erected on its site, which cost £10,000. This building was also demolished in 1863. (Specimens of Derby china, see the *Keramic Gallery*, figs. 374 to 387.)

The early mark used before 1769 was either a simple *D* or the word *Derby ;* the latter occurs on a very old Derby white china cream jug, painted with fruit and leaves, in the possession of Egerton Leigh, Esq.

Derby-Chelsea. This mark is on part of the same service, marked with the double anchor, on Chelsea porcelain, painted with flowers, and the gold unusually thick, in Dr. Diamond's Collection.

Derby-Chelsea. The Chelsea Works were united to those of Derby in 1769, and the moulds and models from both Chelsea and Bow (abandoned about the same time) were subsequently transferred to Derby, which then became an important manufactory; this union is denoted by the anchor of Chelsea crossing an italic capital *D*.

Derby-Chelsea. This mark, in gold, is on every piece of a dessert service of forty-four pieces, purchased of W. Duesbury & Co., Derby, for £33, 8s. in June 1773; in the centre is painted a large bunch of grapes, and round the border medallions of cameo busts of Roman Emperors, in white on chocolate ground, connected by festoons; in the possession of Sir Philip de Malpas Grey Egerton. The invoice is still preserved, and as it alludes to other pieces, some of which are well known, it is here given entire:—

Philip Egerton, Esq. *Bo^t. of* William Duesbury & Co., Derby.

		£	s.	d.
1771.				
Nov. 7.	Pair of knotting figures, finely enamel'd & gilt . . .	2	2	0
1773.				
Jan. 28.	Large Tea Pot, enamel'd blue and gold, chased and burnished	1	11	6
April 7.	A Tythe pig groupe	0	16	0
	A pair—the Welch taylor and family	1	1	0
April 7.	A pair of small Prudence and Discretion	0	12	0
June 22.	24 Disert plates in medallions and grapes @ 13/ . . .	15	12	0
	2 Large Oval Comports at 25/	2	10	0
	2 Large heart-shaped Comports at 25/	2	10	0
	16 smaller, different shapes @ 16/	12	16	0
Dec. 1.	4 Baskets and Stands @ 31/6	6	6	0
	3 large punch bowls, painted; y^e^ allusion of stag hunting, hare hunting, and fishing @ 42/	6	6	0
	2 Quart Jugs with the word *Fiat* and rose and thistle * .	2	2	0
	2 Half pint mugs do. do. do. . .	0	10	6
	A nest of mugs, 5 pieces finely painted with heads and trophies	3	3	0
	3 Jugs, various sizes, painted in flowers and gold . . .	3	0	0
	Boxes . .	0	4	6
	A trident for Neptune gratis.†			
		£61	2	6

Received Sarah Duesbury, 9 July, 1774.‡

* These mugs were made for a Jacobite Club of the Border counties and North Wales, called the *Cycle* (still in existence as a convivial club), of which many relics are preserved at Oulton Park, especially a portrait of Prince Charles Edward, enclosed in a walnut wood cabinet, which, according to tradition, was placed upon the table and unlocked when the health of Prince Charlie was given; and some drinking glasses with the same motto.

† The old Chelsea centre piece of Neptune, here alluded to, is still at Oulton, and was exhibited at the Art Treasures Exhibition at Manchester in 1857.

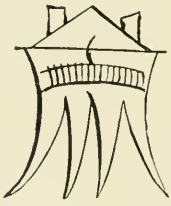
‡ Miss Sarah Duesbury was the daughter of the second William Duesbury, who managed the sale business over St. Mary's Bridge, Derby, for many years.

The following mark, in gold,* occurs on a set of four oviform vases, made in August 1777, for Philip Egerton, Esq. of Oulton Park, with portraits of himself, his wife, and two children; the invoice of William Duesbury of Derby is also still preserved, and they are thus described; *four cups and covers enamel'd with portraits in compartments and striped with gold, £6, 6s. 0d.*; in the possession of his grandson, Sir Philip de Malpas Grey Egerton. The following items occur in the same bill:—

2 Trouts' heads for Drinking cups	£0	11	0
Pair of Duck Sauce Boats	0	5	0
Dejeuner enamel'd Chantilly pattern	1	11	6
Punch Cask, enamel'd with oak leaves and acorns, mounted with a silver cock, gilt	4	14	6
2 Druid Cups in compartments, green ground	1	11	6

The receipt is signed by W. Duesbury, jun.

The same mark occurs on some Derby-Chelsea plates, painted with vases of flowers in the centre and festoons with gilt ornaments; lately in the Norman Collection.



Derby. Marked in pink on a semicircular porcelain jardinière, painted with detached flowers in natural colours and small gold sprigs between, gilt borders, and a gilt ram's head at each end; in the possession of Mr. Jeans; it is of English manufacture, and apparently *Old Derby*.

Derby-Chelsea. This mark was used on porcelain, painted in the Chinese style in fine enamel colours, scarcely distinguishable from the Oriental, except in the softness of the paste. These three marks are copied from the Chinese, representing, apparently, a modelling table. There are five plates in the South Kensington Museum so marked, finely enamelled in colours, with Chinese flowers, amorini in the centre. Mr. J. Loraine Baldwin had a Derby jardinière, with white goats' head handles, painted with flowers and gold, bearing this mark.

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* The pieces bearing the anchor and crown (without the D) were probably made at Chelsea by Duesbury, after his purchase of the works in 1769, as they were continued by him at Chelsea for more than ten years, and not finally abandoned until 1784.

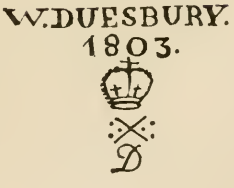
DERBY-CHELSEA. On a porcelain plate, painted with trees and birds in blue *en camaieu;* on the rim eight compartments of flowers, and underneath the rim are also flowers; in the possession of the Rev. Henry Legge.

CROWN-DERBY. This mark is on a handsome gilt Derby tea service, in the possession of the Earl of Chesterfield.

The crown and letter painted red, the square impressed, on a porcelain plate, of Oriental pattern, in the South Kensington Museum; sometimes the square is used without the crown.

This Crown-Derby mark, in purple, with DK, is on a large china mug painted with a landscape and rainbow, gilt edges. The mark of Messrs. Duesbury & Kean, used occasionally after 1795; in the Collection of the Rev. T. Staniforth.

A later mark than the preceding, usually in red, but occasionally in blue and violet, the latter colour being the oldest and most prized by collectors: a crown above a cross, and three dots in each side angle, below which is a capital D, used from about 1780 by the Duesburys, and continued by Mr. Robert Bloor as late as 1830; sometimes the cross is omitted, and only the crown and letter pencilled upon the ware.



Showing the mark used in 1803. Part of a set made for the second W. Duesbury; on a green leaf dessert dish, veined and coloured after nature; occasionally we find the letter a Roman capital D.

Usual mark in red and violet; the violet coloured is the earliest. This occurs on a florid tea and coffee set of the toilet pattern, made for Mr. Roger Cox, of Sponden Hall, by W. Duesbury, about 1810; the number refers to the pattern.

This mark in blue is on a tea service, blue and gold border.

On a coloured china group of Neptune standing on a dolphin, and pedestal of rock-work and shells; besides this mark it has "1 size No. 299." In the Rev. T. Staniforth's Collection, who has also a specimen of Crown-Derby china with a triangle *cut*, not stamped in the clay as on Bow and Chelsea porcelain. A biscuit vase, with flowers, taken from a sulphur mould, in the Collection of Mr. W. Bemrose, jun., is marked in the clay with a *triangle*, and underneath No. 115, as well as the usual Crown-Derby mark, which, that gentleman says, signifies John Hills "his marke," and nothing more. There is frequently found on Crown-Derby china in the centre, at the bottom of the piece, a star of six points stamped in the ware; usually without the painted mark in red, but occasionally with it.

This mark is from a design by Mr. Duesbury, but was not, perhaps, used, as we have never seen a specimen so marked.

Mr. L. Jewitt, in his *Chelsea China*, gives this mark, which he thinks may have been used at Caughley to pass as Derby-Chelsea; it occurs on a copper-plate for a mug, with landscape and figures, but it is doubtless the mark of Richard Holdship, who worked both for Derby and Worcester, placing the name of each town under or by the side of his rebus, the anchor (Holdship), according to his engagement. It will be observed that this anchor (in both instances) differs from that of Chelsea, by the omission of the ring at the top, and in the angle of inclination. Mr. Jewitt has in his possession an agreement between Mr. Duesbury of Derby, and "Richard Holdship of the city of Worcester, china maker," to print such china as may be required, and this was one of his copper-plates; the date of this deed is 1764, after he retired from the Worcester works.

The following interesting inscription is on a small porcelain cup $2\frac{3}{4}$ inches high, diameter at base $1\frac{7}{8}$, and at the mouth $2\frac{1}{2}$ inches, straight sides, without a handle; in the possession of Mons. Virtue. It bears, printed in lilac under the glaze, the bust of the King of Prussia, somewhat similar to the type used at Worcester, but evidently not from the same plate.

Under the bust is a ribbon inscribed, "The King of Prussia," and underneath at the right hand corner is written, "Derby, 1757;" on the other side of the cup is the figure of Fame with two trumpets, differing materially from the Worcester copper-plate. Hence it is evident that transfer-printing was adopted at Derby in 1757, and not, as Messrs. Binns & Ll. Jewitt suppose, subsequent to Richard Holdship's bankruptcy, which occurred in 1761, when he left Worcester. It also proves that lilac printing under the glaze was adopted simultaneously with printing in black upon the glaze, as is the case in the earliest Worcester piece, dated 1757. The Derby cup above referred to was doubtless an experiment of Holdship's to produce a colour under the glaze, which, however, was not perfectly successful, the figure of Fame having changed in the kiln from lilac to brown. Derby may therefore claim equally with Worcester the early adaptation of ornamenting porcelain with transfer prints, as well as the under glaze colouring, hitherto attributed solely to the latter.

This counterfeit mark of the Meissen *fabrique* is sometimes found upon Derby as well as Worcester; it occurs on several pieces of a service, the greater portion being marked with the Crown-Derby mark in red; also on some copies of Chelsea plates, crimson and gold borders, painted with exotic birds.

About 1830 we meet with the "thumb-printed" marks of the late Bloor period, to secure a uniform trade-mark; these were affixed to the paste by taking off the impression with the thumb, from a copper-plate charged with vermilion.

Derby. Robert Bloor succeeded Duesbury & Kean about 1815, but continued using the marks adopted by them, of the crown, crossed daggers and dots, with the letter D, until 1830, when he discontinued it, and substituted his own name.

Bloor's mark, used about 1830 on first-class pieces; the old marks were always painted, but those adopted by Bloor were printed.

On a statuette in the possession of Mr. Kidd of Nottingham. It may be as well to note that all the Derby marks previous to 1830 were *painted* by a brush, the later ones were printed in colour.

A mark used by Bloor about 1835; sometimes this scroll is found under the crown.

This was used by Bloor about 1839. The works in the Nottingham Road were closed in 1848; Mr. Bloor died in 1845.

Messrs. Locker and Co. succeeded Bloor when his works were discontinued, and opened a manufactory in King Street, Derby, in 1849.

Courtney was Bloor's London agent, and after the works closed carried on the business in his own name in London.

The mark of Messrs. Stevenson, Sharp, & Co., successors to Locker in King Street, who died in 1859; the late proprietors were Messrs. Stevenson & Hancock. For many years past the old mark of a crown and D, with the cross and dots, had been used on ornamental porcelain; but it having been suggested to Messrs. S. & H. that such a practice was calculated to mislead collectors, they adopted this, which identifies them with the old-established works, and, by the addition of the swords and the initials of their names, sufficiently marks the difference of the epoch. Mr. Stevenson died in 1866; the works are being now carried on by Mr. Sampson Hancock, who still retains the same mark, being the initials of his own name also.

Mr. Sampson Hancock in 1877 sold his interest in the manufactory to a Limited Liability Company formed to resuscitate the porcelain manufacture at Derby, under the management of Mr. Edward Phillips. The mark of the new manufactory, a double italic D under a crown, is given in the margin, and the word DERBY impressed in the clay.

PINXTON. Established about 1793 or 1794 for the manufacture of porcelain, by Mr. John Coke and Mr. William Billingsley. The latter was a practical potter, having been engaged at the Derby China Works as a flower painter; he brought with him a staff of workmen and their families to assist in the manufactory. It went on successfully, and as many as fifty to sixty men, women, and children were employed, and

twelve or fourteen painters. In the British Museum are three tokens of Pinxton porcelain, circular, about $1\frac{1}{8}$ in. diameter respectively, for 5s., 7s., and 10s., marked in figures in the centre, with this inscription, "Let the bearer have in goods 7," and on the other side, "Which place to the account of John Coke, Pinxton, Dec. 4, 1801." In the beginning of this century Billingsley left the concern, and it was carried on by Mr. Coke alone for seven or eight years. Mr. Cutts, a painter, who had been his foreman, then took the works; they were altogether discontinued about the year 1812, and Cutts went into Staffordshire.

The china made here was soft paste and very translucent, similar to that afterwards produced at Nantgarw by Billingsley. A favourite pattern was called the "French sprig," or "Chantilly," technically called in the Derby Works "129 sprig," being an imitation of the Angoulême china, painted with a forget-me-not or small blue corn-flower, and a gold sprig laid on the white, edged with gold; groups of flowers, and occasionally landscapes, but never with raised flowers like the Derby, and the ware when not edged with gold was usually blue, but sometimes a marone colour. After Billingsley's retirement, another description of china was made, of a more opaque character, as he kept the receipt of mixing his ingredients entirely in his own possession, and never divulged the secret; at his death it came into the hands of his employer, Mr. Rose of Coalport. There are numerous specimens of the china in the parish and neighbourhood of Pinxton. An aged widow, upwards of eighty, named Vallance, who worked there many years as gold burnisher (of whom there were about a dozen), possesses several pieces, presented to her when she left. She said she well remembered Billingsley, Slater, Marriott and Musgrove as painters, and several hands from Derby; George Mellor was one of them. She also remembers Sir Joseph and Lady Banks visiting the works in 1810, when they purchased three hampers of china; they were received during their stay at the house of Mr. and Mrs. Simpson, who lived close by, and Mr. Cutts, the proprietor, presented the latter with a quart jug, with the letters JMS entwined, in gold (Joseph and Mary Simpson), which is still in the possession of Mr. E. M. Kidd, of Nottingham, their grandson, who has several other specimens of Pinxton china, especially a piece marked with an italic *P*, purchased at the works by his grandfather. Mrs. Vallance thought they never made china at Mansfield, though they might paint and enamel it there.

The site of the manufactory is well known, being close to the canal, and the tenements built upon it go by the name of Factory Square and China House Square; they are inhabited by the colliers of the neighbouring coal mines. Mr. Hawkins of Grantham, to whom we are indebted for the above information, possesses some specimens purchased on the spot, and Mr. E. Norman, of Norwich, had a large coffee pot, of

soft paste, painted with the "French sprig" pattern, and a tea service, well painted with landscapes and gold borders, marked P. and under N. 300; and Mr. W. Bemrose, jun., of Derby, has a set of three flower vases, of the sprig pattern, with ring handles. (*Keramic Gallery*, figs. 390 to 393.)

Burton. This factory was established for the manufacture of a yellow earthenware in garden vases, flower pots and similar objects. Mr. W. Bemrose, jun., informs us that a manufactory of porcelain was situated on the Hay, Burton-on-Trent, established about the year 1839 by a Mr. William Edwards, a lawyer of Derby, assisted by the capital of Mr. Tunnicliffe, and carried on about seven years. Mr. Bemrose continues, "The packer informed us that Mr. Edwards would have the wares dipped in skimmed milk, which he thought improved the appearance of the goods, but the packer said 'it only turned 'em mouldy.'" Washing in hot skimmed milk was, however, adopted by Wedgwood to improve the appearance of his black Egyptian ware.

Mr. Edwards obtained his potters from Staffordshire: the principal modeller was Wornall Hayes; a person named Malkin mixed the body; the painters were George and John Hancock and Joseph Bentley, from the Derby Works, and William Watson from the Coalport; Isaac Bentley was the manager. (*Keramic Gallery*, fig. 388.)

Wirksworth. About the year 1770 there was a manufactory of china here, said to have been established by a person of the name of Gill: pottery was first made, and a punch-bowl of copper-coloured lustre, in the possession of Mr. Lucas, of Bentley Hall, Ashbourne, is believed to be a specimen of the manufacture; they afterwards made porcelain (soft paste), the usual decoration being flowers, roughly painted, and shells, tea-services, white and gold borders. No mark is known. About seventy years ago it was a cotton store, occupied by the Arkwrights of Cromford; the place where the Old Works stood is still called "China Yard." (*Keramic Gallery*, fig. 389.)

Church Gresley, Derbyshire. Porcelain. There was a manufactory of china established at Gresley Hall, the seat of the Gresley family, in 1795.* It was in existence for about 20 years, and the property was sold in 1825, not being remunerative. My informant, Mr. W. Brown, says, "Part of the buildings were standing as stables in the farmyard, and were repaired in 1848. My mother told me about the Miss Gresleys painting china for themselves when she went over the

* Sir Nigel Gresley, Bart., was lord of the manor of Burslem; his seats were at Knipersley, Drakelow, and Gresley Hall, which have all passed out of the family. Wedgwood, writing to his brother in 1765, says: "Sally and I are taking a ride to look at poor Sir Nigel's goods, &c., which are to be sold in a fortnight. He hath left Knipersley with his family, and it is much feared his affairs will never suffer his return."

works. Gresley Hall was bought by my father from the Gresleys, and was occupied by my grandfather, and we retained it until 1851; we had many dozens of *wastrels*, plates of very fine transparent china, white with a deep blue tree with birds; they were all said to be imperfect, or they would have received a second colour in gold."

Denby (Denby Pottery, near Derby). A manufactory of stone bottles, &c. A better description of ware was attempted here, in imitation of Wedgwood's black Egyptian, by Mr. Bourne. At the Derby Exhibition were some black ware with cameo groups, in the Etruscan style, bearing the stamp E. Bourne, supposed to have been made here, but they were more probably from the large manufactory of the Bournes of Fenton, Staffordshire. In the 1851 Exhibition Mr. J. Bourne, of the Denby Pottery, near Derby, exhibited fine stoneware, garden labels, &c.

LOWESTOFT.

Lowestoft, Suffolk. Established in 1756 for the manufacture of pottery and porcelain, *soft paste;* about 1775 *hard* paste was introduced. According to Gillingwater (*History of Lowestoft*, 1790, but probably written some years earlier):—

"The only manufactory carried on at Lowestoft is that of making *porcelain* or *china ware*, where the proprietors have brought this ingenious art to a great degree of perfection, and from the prospect it affords, promises to be attended with much success. The origin of this manufactory is as follows:—In the year 1756, Hewlin Luson, Esq., of Gunton Hall, near Lowestoft, having discovered some fine clay or earth on his estate in that parish, sent a small quantity of it to one of the china manufactories near London, with the view of discovering what kind of ware it was capable of producing, which, upon trial, proved to be finer than that called the Delft ware. Mr. Luson was so far encouraged by this success as to resolve upon making another experiment of the goodness of its quality upon his own premises; accordingly, he immediately procured some workmen from London, and erected upon his estate at Gunton a temporary kiln and furnace, and all the other apparatus necessary for the undertaking; but the manufacturers in London being apprised of his intentions, and of the excellent quality of the earth, and apprehending also that if Mr. Luson succeeded he might rival them in their manufacture, it induced them to exercise every art in their power to render his scheme abortive; and they so far tampered with the workmen he had procured, that they spoiled the ware, and thereby frustrated Mr. Luson's design. But, notwithstanding this unhandsome treatment, the resolution of establishing a *China Manufactory at Lowestoft* was not relinquished, but was revived again in the succeeding year (1757) by Messrs. Walker, Brown, Aldred, & Richman, who, having purchased some houses on the south side of Bell Lane, converted the same to the uses of the manufactory, by erecting a kiln and other conveniences necessary for the purpose; but in carrying their design into execution they also were liable to the same inconveniences as the proprietor of the original undertaking at Gunton was; for being under the necessity of applying

to the manufactories in London for workmen to conduct the business, this second attempt experienced the same misfortune as the former one, and very nearly totally ruined their designs; but the proprietors happening to discover these practices of the workmen before it was too late, they took such precautions as to render every future attempt of this nature wholly ineffectual, and have now established the factory upon such a permanent foundation as promises great success. They have now enlarged their original plan, and by purchasing several adjoining houses and erecting additional buildings have made every necessary alteration requisite for the various purposes of the manufactory. They employ a considerable number of workmen, and supply with ware many of the principal towns in the adjacent counties, and keep a warehouse in London to execute the orders they receive both from the City and the adjoining towns, and have brought the manufactory to such a degree of perfection as promises to be a credit to the town, useful to the inhabitants, and beneficial to themselves."

It is probable that a manufactory of ordinary pottery existed many years before, or at least the Delft ware was painted at Lowestoft, as shown in the dated pieces hereafter mentioned, and the requisite clay was ready at hand.*

Professor Woodhouse Webb has kindly forwarded us the result of his investigations on the sand taken from the beach at Lowestoft. He says, years ago, before he knew anything of the china made here, he examined it microscopically for professional purposes, and was struck with its purity, in comparison with the sand from other parts of England,

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* The following curious extract may probably relate to Lowestoft, and the fine white earth discovered by Mr. Hewlin Luson subsequently :—"In the heat of the second Dutch war, a ship of that country was wrecked in a storm on the coast of Norfolk; one poor sailor was all who escaped of the crew, and he made shift to reach land on a piece of the wreck." He gets into a field belonging to a gentleman who "had formerly been a merchant and spent much of his time with the Hollanders." . . . He took pity on the stranger, brought him to his house and refreshed him with sleep and a warm suit of clothes, and found means for his return to his country.

"The merit of his charity was overtaken in the act by a reward as unexpected as the accident. The gentleman had at this time employed a great number of workmen in draining a large track of meadow, and finding in his discourse that his Dutch guest had some skill in business of that nature, he took him out with him one morning and desired his advice in removing some difficulties that his drainers had met with. When the Dutchman came into the field he stopped short with surprise at a bank of white earth which had been cast up by the diggers. The gentleman demanded the cause of his examining that clay with such earnestness, and was answered that it was sold in his country at extravagant rates to the makers of Delft ware and fine earthen vessels, being brought down the Rhine out of some place in Germany and very much coveted in all parts of Holland.

"The gentleman, to make the best of this hint, upon conclusion of the peace, which happened soon after, sent over a sample, and finding the sailor's accounts to be true, he opened the vein, and dug up such a quantity as brought him in a profit in eighteen months' time of ten thousand pounds. But the stock was exhausted, and he never could find any more in his lands, though he diligently and frequently made it his endeavour."—*Essays for December* 1716, *by a society of Gentlemen for the benefit of the people of England. London, printed for J. Roberts, near the Oxford Arms, Warwick Lane*, 1716.

being composed almost exclusively of siliceous fragments free from colouring oxides and remains of organic matter, which made him, as a stranger, suggest the profitable manufacture of glass on the spot. The founders of the porcelain works must have had some local inducement to settle in this out-of-the-way place, and finding pure silica here in unbounded profusion, without cost, was doubtless the reason why Lowestoft was selected as the most eligible spot. Mr. Browne, the leading man, being a good practical chemist, and constantly employed in experimentalising, this fact could not have escaped him. Mr. Webb also mentions that not far from Lowestoft is a stratum of alkaline clay, that might be used in the process, perhaps the same discovered by Mr. Hewlin Luson, recorded by Gillingwater.

The value of this sand was discovered by the proprietors of the Worcester works, and about the time when the Lowestoft works were closed (1802), or a little earlier, they availed themselves of it in making their best porcelain. Mr. R. W. Binns gives a receipt for a soap-rock body then in use:—

Lynn sand . .	300	Calcined in biscuit oven.	of the frit . . 300
Flint glass . .	15		Soap-rock . . 240

A portion of the old china manufactory is still standing, being converted into a malt kiln: the two gables at the east end, of red brick, remain intact; the cowl on the top remains in its original state, but the old porcelain kiln beneath, which was probably circular, and made to resist the intense heat requisite for firing the china, has been removed, leaving a square area, which is now used for drying malt. The spot in the ravine where they washed and prepared the clay may be seen, and a fine spring of water now runs waste, which was formerly enclosed on three sides by the cliffs, the fourth being earthed up to form a reservoir; it is called the Warren House on Gunton Dene. The clay for the manufactory was prepared here and first washed in the reservoir; the water which flowed over the top was conveyed by a large pipe into the roof of the Warren House, turning a large wheel (said to be the largest of the kind at that time in England) which ground the materials. The house still remains, and is now divided into three residences; in one of these the daughter of the man who formerly had charge of the water-wheel resides: this wheel is said to be still in existence. The value of this beautiful spring of pure water is appreciated at the present day, and the Dutch fishing-boats are frequently supplied from it, the sailors rolling their casks along the Dene to be filled.

That a very considerable trade was carried on here in the manufacture of porcelain is beyond dispute, not only in the adjacent counties but in London, where, according to Gillingwater, a warehouse was kept to execute the orders received from the city and the adjoining towns;

and being on the extreme easterly point of England, the inhabitants had great intercourse with Holland, where doubtless much of the ware was sold, and it is thought that a considerable amount was exported for the Turkish market. Its greatest prosperity was from 1770 to 1800, towards the end of which time between sixty and seventy persons were engaged in the works, and two travellers constantly employed in obtaining orders; independent of which, the commoner sort of blue and white china was taken home by the women to be painted. The following advertisement from a London newspaper, as early as March 17, 1770, proves that at that time the china was in great demand:—

"CLARK DURNFORD, LOWESTOFT CHINA WAREHOUSE, No. 4, Great St. Thomas the Apostle, Queen Street, Cheapside, London. Where Merchants and Shopkeepers may be supplied with any quantity of the said ware at the usual prices. N.B. Allowance of Twenty per cent. for ready money."

The Lowestoft porcelain must have arrived at great perfection in 1775, for in that year we find a man named David Rhodes was employed by Josiah Wedgwood to collect specimens of English china from the various manufactories. The following account is in the possession of Mr. Joseph Mayer:—

1775.		*s.*	*d.*
May 10.	A flawed Chelsea leaf, a Plymouth Tea pot, and 2 Liverpool Coffee Cups	0	6
May 12.	A set of Bristol China	6	0
„	A ½-pint Worcester basin and broken ware . . .	0	6
„	2 Slop-basins, Derby and *Leastoff*	1	6
„	1 Quart Bristol Mug and Tea pot stand . . .	2	6
„	A broken Quart Mug, Bristol*	0	6

The first and earliest china produced here was a soft paste porcelain of fine quality and clear white glaze, painted in colours, sometimes with Chinese patterns: a favourite border was red and gold trefoil, and the marone or lake scale pattern; some are also painted with views of Lowestoft and marine views (after designs by an artist named Powles), roses and festoons, &c. This was the principal manufacture for the first

* The prices at which Wedgwood was enabled to procure specimens of English porcelain will immediately strike the collector of the present day with astonishment in comparing them with the sums he has now to pay for the same article. Imagine a Chelsea leaf, a Plymouth teapot, and two Liverpool coffee cups for sixpence! a quart Bristol mug and teapot stand for half-a-crown! and a set of Bristol china for six shillings! Even while we are recording this fact (March 1870), a small Bristol tea service, of ordinary decoration, has just been sold by auction by Messrs. Christie, each piece catalogued separately; the cups and saucers averaged about eight guineas, and other parts in the like proportion—the set realising nearly a hundred pounds!!! A fine Plymouth or Bristol teapot now brings about £50. We may add that a Lowestoft china teapot of the well-known "owl" service was recently sold for more than £50.

twenty years, until the introduction of hard paste; but earthenware was also made.

It was about the year 1775 that hard paste was introduced at Lowestoft in close imitation of Oriental: it was of very thick substance, but finely glazed, with every variety of decoration; dinner and tea services, punch-bowls, mugs, &c.: the borders of these are sometimes a rich cobalt blue, with small gold stars. A raised pattern of vine leaves, grapes, squirrels, and flowers, is very characteristic of the Lowestoft hard porcelain on jars and beakers, enclosing Chinese figures, and landscapes which are evidently painted by European artists; the enamel colours are not so brilliant as the Chinese; vases of flowers in red, marone, purple, and gold, with red and gold dragon handles. The mugs have frequently double-twisted handles, and the ground is embossed with rice pattern or basket-work; some are cylindrical, others barrel-shaped. Another striking variety is the fan and feather pattern, in imitation of *Capo di Monte*, painted in purple, blue, and red, in the form of basins and ewers; many of these are elaborately painted with diaper work in gold and colours, and escutcheons of flowers and small landscapes. Among all the flowers and exquisite floral patterns, the rose predominates, and it is remarkable how easily the peculiar touch of the artist (whose name was Rose) can be detected. Another style of decoration peculiar to Lowestoft, is a rococo scroll, or running border of flowers, slightly raised upon the plain surface in opaque white enamel.

A very fine eggshell china, delicately painted with coats of arms, crests, and ciphers—subjects in pink *camaieu*, with highly finished gold borders, pearled with green or other colours—scrolls, &c.; this was mostly used for dessert and tea services.

Blue and white china was made extensively for ordinary use; dessert services with raised May-flowers and pierced sides similar to the Worcester, were also produced here.

Earthenware, or fine *fayence*, was occasionally made, from its commencement to its close; many authentic pieces are noticed in the list at the end of this article, bearing dates from 1756 to 1790: these are usually painted in blue and white.

Transfer printing was used as a decoration for many of the borders of the china, usually of a blue, sometimes *en camaieu;* and sometimes it is found with a whole subject upon it. There is a large china jug and cover in the possession of Mr. Robert Browne of Lowestoft, representing in blue transfer a sportsman with dog and gun; this plate was presented to the firm by Gamble of Bungay.

Mr. Ll. Jewitt says:—

"The works were closed about 1803 or 1804, and the causes which led to their discontinuance were many. One great loss was caused by the failure of their London agents; another and more serious one by the destruction of a very large

quantity of Lowestoft china in Holland, with which country an extensive trade was carried on, as thus stated :—'When Napoleon crossed the river during a hard frost and captured Holland, amongst the British property destroyed was a quantity of Lowestoft china at Rotterdam, in value several thousand pounds.' The trade with Rotterdam was very large, and the ware was sent weekly in hogsheads by way of Yarmouth. These two losses, coming closely together, crippled the company ; and the cost of manufacture, through having no coal or any other requisite material in the neighbourhood, preventing them from producing ware so cheaply as could be done in Staffordshire and at Derby and Worcester, the works were closed, after the proprietors had realised considerable sums ; and the town thus lost a branch of manufacture which was an honour to it, and which has given it a name in the annals of the Ceramic Art of this country."

In a letter from Mr. Robert Browne, of Lowestoft, he states :—

"I have heard my father say that they discontinued the works principally because they could not produce the ware so cheaply as the Staffordshire potters, and that they were getting old and wished to retire from the business, not from want of capital, as they were all wealthy men for the period. I remember seeing some lists of prices of the different ware manufactured at Lowestoft, headed, 'Robert Browne & Co.,' and I have a book of maps of the Eastern Counties which he carried with him on his journies. I believe every piece of ware they sold was commenced and finished at Lowestoft, notwithstanding Mr. Ll. Jewitt's assertion to the contrary."

The works were closed about 1803, and all the stock and implements sold by auction ; the best workmen were transferred to the Worcester works, which will account for many striking similarities between the blue wares.

As an impression has to a certain extent prevailed that the Lowestoft ware was simply Oriental porcelain, painted only at Lowestoft, we have taken considerable pains to arrive at a correct conclusion, and not being satisfied with first impressions, have made experiments, which incontestably prove such an idea erroneous. A careful examination of the moulded ornaments, such as the hare's head handles, the fruits which surmount the covered pieces, the spouts and handles (which are frequently double, crossed, and fastened to the body by raised flowers), show clearly that they are European ; and the body of the paste, although hard, does not possess the hardness of the Oriental.

Mr. Jewitt, in an interesting paper on Lowestoft china, in the *Art Journal* of July 1863, has fallen into the same error ; he says ; "The best of the productions of the Lowestoft works are painted on *Oriental body*, but there are many good examples in existence where the body is of Lowestoft make, which are of very fine quality. The collector will be able to distinguish immediately between the examples painted at Lowestoft on *Oriental body* and those which were potted and painted there."

The principal manufacture at Lowestoft, from about the year 1775

to 1800 was this identical *Oriental body*, as it is here termed (meaning that it was actually of Chinese origin). But there is such a peculiarity in the form and quality of the Lowestoft porcelain that we are surprised any one at all conversant with or accustomed to see collections of china, could ever mistake it for Oriental. We are now speaking of the body only, of course the decoration is still more conclusive. The question about hard paste porcelain having been made at Lowestoft is placed beyond dispute upon the best authority: it was introduced about 1777; the soft paste porcelain probably ten or more years earlier.

A portion of a porcelain service, painted by Thomas Curtis in 1775, intended as a wedding present to his son James, is still preserved in the family at Lowestoft.

There are three persons now living at Lowestoft who can testify to the fact that nothing passed out of the factory but what was made in it. Mr. Bly, now in his eighty-fourth year (1865), whose father was a workman there, and who spent a great portion of his time at the works when young, perfectly remembers the various departments; he says, no Oriental porcelain ever came into it to be decorated. His statement is as follows, dated 2nd November 1865 :—

I, the undersigned *Abel Bly*, of Lowestoft, formerly twine spinner, am now in the eighty-fourth year of my age, was born in, and (with the exception of two years) have always lived at Lowestoft; my father's name was *Abel Bly*, who was employed in various departments in the China Factory at Lowestoft. He died when I was eleven years of age; my two uncles, John Bly and Philip Bly, also worked in the factory.

The Factory was situate in Crown Street, where the brew-house and malting premises of Messrs. Morse and Woods now stand, the rear fronting what is now called Factory Lane.

Where Messrs. Morse's counting-house stands was the packing-room; the counting-house of the factory being to the east of the packing-room.

At the rear of the packing-room and counting-room were two turning-rooms, and further to the rear adjoining Factory Lane were two kilns. On the ground floor were also the drying-room.

The painters worked in a chamber approached by a staircase to the eastward of the counting-room.

Over the east turning-room was a chamber for finishing the turners' work.

There was a chamber approached from the east kiln, in which the ware was tested as to its shape.

Over this was an attic in which women were employed painting the blue and white ware.

The clay was made in the factory premises now known as Mr. W. T. Balls' Auction Mart, from whence it was taken to Gunton Ravine (where there is to this day a constant flow of the purest water discharging many gallons per minute) and there ground by a large mill.

From my father working at the factory, I was in the habit of going daily to the premises, and can most positively affirm that *no manufactured articles were*

brought there to be painted, but that every article painted in the factory had been previously made there. I remember that the ware produced in the factory was deemed far superior to anything to be obtained in the country.

(Signed) ABEL BLY.

A son of Balls, the painter there, now an old man of ninety, with good memory and intellect, well remembers the factory, and when young was in the habit of going all over it; he says there is not the slightest foundation for the opinion of Oriental porcelain being painted there, and positively asserts that nothing was ever sent out of the manufactory but what was commenced and finished there. Another old gentleman, Mr. Elisha Stannard, lately a merchant at Lowestoft, vouches for the truth of these statements.

The traditions as to the origin of the hard paste porcelain at Lowestoft, to account for its proximity to the texture of the Oriental, are rife in the country. A lady of Hethersett, now upwards of eighty, has some pieces in her possession which she says were still being made there when she was a girl. The story then was "that a foreign ship was wrecked off Lowestoft, laden with materials for making china (clay, &c.), that the cargo was saved, and while it lasted china was made at Lowestoft." Where this "foreign" ship came from, or what was its destination, our tradition does not enlighten us, or why it should have been laden with clay and other materials. As there are frequently some scintillations of truth in these oral communications, it may probably have originated from the fact of somebody having an indistinct recollection of seeing a vessel unload some materials (perhaps some kaolin from Cornwall for the manufactory) on the beach, which was the only way at that time cargoes could be disembarked, for there was then no harbour.

Let us analyse the notion that Oriental porcelain was sent over from China, in its white and unfinished state, to be decorated at Lowestoft. It is well known, in the first place, how strongly the Chinese adhere to conventional forms and decorations in the manufacture of their ware, and it is incredible that his Celestial Majesty the Emperor of China should allow his porcelain to be exported in an unfinished state to serve the proprietors of a rival English factory. It is said that the Dutch brought over large quantities in this state, and supplied the Lowestoft Works with it, to be painted there and resold. How could this be possible? China, whether finished or unfinished, was liable to a heavy duty, in fact it almost amounted to a prohibition; to this must also be added the cost of freight from China, and could it be purchased for the purpose of decoration, at a still greater increase of cost, and sold to the British public at a fair remunerative price, so as to compete with the manufacturers of Staffordshire, Worcester, or Derby? Why, instead of the prosperous and lucrative operations extending over fifty years, such an establishment could not have lasted fifty days.

Let us also ask these visionary theorists whether they ever saw or heard of such unfinished Oriental white porcelain. When the Lowestoft works ceased in 1802, what became of it all? The country would have been inundated with the supply so suddenly rendered useless and waiting to be painted. Who ever saw the white Oriental china bowls, or white dinner services, or tea sets, barrel mugs, or vases?

It is certain that a vast quantity of Lowestoft china still exists, not only in England but on the Continent; but from its similarity to the Oriental it has been generally confounded with it, for want of discrimination or a knowledge of their respective characteristics. The porcelain of Chelsea, Derby, or Worcester could not be well mistaken, being all of soft paste and frequently bearing their trade marks; but with Lowestoft the case was very different: no mark was ever used, as a rule, and rarely even a painter's mark is visible, and being, unlike the others, of hard paste, the difficulty of appropriation was increased.

It is a curious circumstance how the remembrance of the productions of certain manufactories dies away gradually and becomes altogether forgotten, and even the very spot where the manufacturers carried on their extensive operations, by subsequent changes or improvements of the localities, being hid from view pass out of mind. Seventy years ago Lowestoft was celebrated for its china works; but suddenly, from a variety of causes, they altogether cease. The workmen are dispersed—some of the best hands are transferred to other factories. The proprietors themselves having realised competencies, either engage in other businesses or retire altogether from trade. The gentry and residents of the town and its vicinity, who had purchased their ornamental or useful ware at the factory, in the course of a few years either remove altogether from it, or their household goods, including their china, change hands, sometimes dispersed by the auctioneer, and all record of their origin lost. Some few still cling to their native town and retain the evidences of the factory's existence, and their descendants cherish them as heirlooms. In thirty years from the time of the close of the works, most of the persons who had seen them and knew all their history, have passed away, and another generation succeeds; they hear their parents speak of them, but the interest their fathers took does not concern them—it is a thing of the past. Thirty years more brings us to another generation, and a still wider breach exists, and the stories and traditions of the old factory cease almost entirely to attract attention, the quality of the ware and character of its decoration has sunk into oblivion; and if such be the result on the very spot where the china manufactory stood, how can we be surprised at all knowledge of the products being obliterated in other parts of the kingdom? Yet with all this forgetfulness one fact is vouched for by every old inhabitant, viz., that a large china manufactory did exist at Lowestoft, and they ridicule the idea of Oriental

china ever having been brought into it to be painted for the purpose of sale.

On some of the Lowestoft porcelain, especially upon the very thick or large shaped pieces, may be observed an irregular or uneven surface, as if the outside of the vessel had been patted or beaten into shape by the hand or made in a mould, and not turned by the lathe like the smaller examples. This peculiarity is found on the tureens and larger dishes of a dinner service, which being more solid have this superficial irregularity, while the plates and minor pieces being thinner are perfectly smooth. This unevenness or indentation on the surface of the paste is evidently a defect, and arises from the inability of the potter to give a smooth face to the large or massive vases, which constitutes the perfection and chief beauty of Chinese porcelain.

It is well known that the Dutch had many pieces of porcelain decorated in China, and more especially in Japan, after European designs, as numerous plates and cups and saucers testify, some too with armorial bearings and mythological subjects, but they are invariably of a barbarous nature, and totally devoid of the high finish and character of European work. There are some cups in the Japanese palace of Dresden of this description, on which the Chinese artist has portrayed Louis XIV., the Queen by his side, surrounded by four kneeling figures, supposed to be French, but all their countenances are quite of the Oriental cast; these cups are inscribed, *L'Empire de la vertu est etably jusqu au bout de luners"* (*sic*); in the same museum is a piece with the arms of the Emperor Charles V. We have seen, too, plates with portraits of European and Indian personages, and what has been termed "Nabob China," all of which are monstrously hideous.

No mark was used upon the china produced at Lowestoft, the reason probably was that as so much was sold for Oriental, the placing of any sign or monogram to denote its origin would have defeated this object, consequently it has always been ambiguously termed Foreign or Oriental.

Within a few years of the expiration of the works (about 1795), a description of china altogether different from the former was made to suit the prevailing taste for showy decoration, especially in the quantity of gilding, which was so much made at Worcester and Staffordshire about that time. It was probably owing to this change of fashion that Mr. Allen purchased the receipt for preparing the gold for surface gilding and burnishing from James Mollershead; previous to this the gilding was much purer, of better colour, and more sparingly used. Another style altogether seems to have been produced towards the year 1800; they began to imitate the French china, like that of Angoulême, with a small blue corn-flower, like the tea service presented by Mr. Robert Browne to some members of his family, now in the possession of Mrs.

James Gowing of Lowestoft, which are so much like the Worcester china. The same pattern is on the mug formerly belonging to Mr. Emerson Norman, inscribed, "A Present from Lowestoft;" these have a plain gold band round them at the edges.

Another late specimen, showing the decline of the art at Lowestoft, is shown in a cup and saucer purchased at the manufactory just previous to its close, having deep gold borders marked with geometrical intersecting circles without any painting on the body.

There is a much greater variety of Lowestoft porcelain than is generally imagined: the most frequent is of hard paste, ornamented with pink roses, large in the centre of the piece, with minute highly finished roses in festoons, and borders intermixed with ruby or claret colour and green leaves; but we have also seen some of very fine quality in *soft* paste, as both were made simultaneously. The ornamental borders are exceedingly rich on some of the later specimens, diapered with gold and colours, and the marone trellis or scale pattern, like that of Dresden, frequently introduced, and the patterns in very good taste. The more highly finished specimens usually have the initials of the persons for whom they were made in medallions supported by cupids, emblems, &c., or their coats of arms. These intricate patterns are superior both in design and delicacy of pencilling and finish to most other English manufactures.

Mr. Robert Allen Johnson has a bundle of memoranda in the handwriting of Robert Allen, the painter, and afterwards manager of the works, which principally relate to the mixing of the colours employed in the manufactory; the headings are as follows:—

ORDER FOR COLOURS.—1. Heathcote's composition to make purple; 2. To make a rose colour; 3. To make a fine rose colour; 4. Sal armoniack and acqua fortiss to dissolve gold; 5. Different shades of purple; 6. To make orange red; 7. Heathcote's orange red; 8. Blue in water; 9. The fine ultramarine blue; 10. To make a blue colour; 11. Blue and ultramarine; 12. Cobalt blue; 13. Yellow in oil; 14. Yellow in water; 15. Heathcote's yellow green; 16. Olive green; 17. Blue green; 18. Yellow green; 19. Flux for greens and yellows; 20. Shining black; 21. Another shining black; 22. Black for pencil china; 23. Shining brown; 24. Different tints of brown; 25. Different shades for hair; 26. To make brown gold; 27. The process for preparing the gold; 28. Crucibles, yellow white, and blue enamel cakes; 29. Mr. Brameld's flux; 30. Dutch flux.

No. 27, "the process for preparing the gold," was sent in a letter from James Mollershead of Hanley, dated 5th November 1793, addressed to Mr. Robert Allen, at the China Works, Lowestoft, Suffolk. "Sir, I received yours dated October 28th on Saturday and answer as soon posible and have Done the Best in My power to Give you Ancount of All my Methods in the preparation as Exact as I can Which if you follow you Cannot Mistake I have your Drauft It has thirty Days before date. From your huble Sarvan and Wellwisher."

Mr. Edward R. Aldred of Yarmouth, whose grandfather (Obed) was

an original proprietor, and whose father, Samuel Higham Aldred, became a partner in 1791, says that the latter superintended the winding-up of the concern about the year 1803, and that a quantity of the remaining stock was taken in boxes to his own house; some of these are still in existence, and contain portions of sets of china, teapot lids, spouts, and handles, small proof cups, &c., but these in succeeding years were used as playthings by the children, and are all fragmentary.

A blue dessert service, with pierced sides and mayflowers in relief, was actually made there; it came direct from the factory, and has never been out of the possession of the family: this is marked with a blue crescent, and has by many been referred to Worcester; but the tradition, still firmly believed by the descendants of the proprietors, as proved by facts, is that the company did a large trade with Turkey, and the ware prepared for that market had the crescent painted under each piece.

Mr. Aldred possesses a figure cleverly modelled by his father's hands in the factory; it is a well-dressed, modest, housekeeper-looking woman in the costume of the time in which it was made (1790). Mr. Aldred has naturally on numerous occasions heard his father speak of the manufactory, and is certain that hard paste services, mugs, of which he has several in constant use, vases, &c., were manufactured by his father at Lowestoft, and ridicules the idea of Chinese porcelain being brought there to be painted.

Mr. King, of the Herald's College, writing to a friend, says, "As to there not being Lowestoft china, you and I know, as subjects of the king of the East Angles, that *ex cathedra* antiquaries are fools in that respect; I have known and seen specimens from my earliest days when I was a Yarmouthian."

Mr. Studley Martin of Liverpool, nephew of Sir James Edward Smith, who resided at Lowestoft, Norwich, &c., writes, "I believe no Oriental china was ever painted, even by adding initials or crests, at Lowestoft, certainly never with flowers or anything else. As to hard paste, the innumerable specimens known to have been made at Lowestoft prove it beyond a doubt. Some unbelievers persist that no figures even were made there. Lady Smith's figures were bought by her brother, Mr. Reeve, as specimens, when the works closed; she frequently visited them, and is positive as to the manufacture of figures there."

The widow of Mr. Rose (the son of the painter at the manufactory, who is now living), as well as another aged relative, remember perfectly, when they were children, running to and from the works, and picking up the broken or damaged "images" that had been thrown out with the rubbish, which they took home and kept for playthings. There are two china figures of peasants carrying baskets of flowers and fruit on their heads, well modelled, but simple in colouring, which are reputed to have

been purchased at the Lowestoft manufactory, very much like those of Lady Smith, but of rather coarser work; in the possession of Mr. J. H. Tuke of Hitchin.

PROPRIETORS OF THE LOWESTOFT WORKS.

Philip Walker. Mr. Walker was of a good family at Lowestoft; in 1768 we find his name mentioned as one of the feoffees of the church property. He was still living in 1790, as we find his name, "Philip Walker, gentleman," among the subscribers to Gillingwater's *History of Lowestoft.* He, like many others of the gentry, had a boat, which was occasionally engaged in the mackerel and herring fisheries, from 1770 down to the year 1790.

Robert Browne, one of the original proprietors, was a good chemist, and had the management of the works, superintending the mixing of the clays and the colours. He died in 1771, and was succeeded by his son, *Robert Browne, junior*, who was also a clever practical chemist, and was constantly making experiments on the body of the ware. The introduction of hard paste was probably owing to his exertions, and he was successful in bringing the art of making *true* porcelain nearer to the Oriental than had been attained by any other individual; he died in 1806.*

Obed Aldred, partner in the Lowestoft china manufactory. "Obed Aldred, bricklayer," was appointed one of the feoffees of the church property in 1768; he died 22nd July 1778.

Messrs. Stannard & Aldred had boats engaged in the herring trade from 1769 to 1778, when they seem to have dissolved partnership. In 1789 we find Obed Aldred was a shipowner, and he continued so until 1786; at his death in 1788, his share and interest in the china manufactory, as well as his share of the water-mill at Gunton, stock, outstanding debts, and effects thereto belonging, were left to his widow, Triphena Aldred, which at her death in January 1791 were assigned to her son Samuel Higham Aldred, who remained in it until its close in or about 1803.

John Richman was an extensive merchant, and employed several boats in the herring-fishery; in 1748 he had four, and more or less up to 1756; when he seems to have discontinued the trade, and probably

* Cookworthy had produced hard paste, and taken out his patent in 1768, but he had not produced a ware bearing so close a resemblance to the Oriental, the china of Plymouth and Bristol being more like that of Dresden. It was therefore about 1775 that hard paste was introduced at Lowestoft, and services were made as well as vases which have puzzled even experienced amateurs and collectors, and which until within the last few years have been classed as Oriental.

devoted himself to the interests of the porcelain manufactory. He was perhaps succeeded by his son James, but we have no precise information on this point.

Mr. Robert Browne of Lowestoft has kindly furnished us with the following particulars:—The first Robert Browne, who died in 1771, left by will to his son his fourth part share or interest of and in the water-mill at Gunton, together with the gears, tackle, and furniture, also his interest in the lease of the ground on which the same stands. And being entitled to one-fourth part or share of and in the stock in trade of the china manufactory carried on at Lowestoft, he directs his executors to adjust and settle with his partners concerned therein all accounts; this he also leaves to his son. The executors were Philip Walker of Lowestoft, gentleman, and Obed Aldred, of the same place, bricklayer, two of the partners in the factory.

Mr. Robert Browne relates the following anecdote of his great-grandfather, the first Robert Browne, which he heard frequently from his father and his grandmother. The old man said to his daughter, "My dear, I am going to leave you a week or two it may be; do not be alarmed," but did not say where he was going, and they had not the least idea of the object of his journey. We give the story as told by Mr. Jewett, who had it from Mr. Browne (*Art Journal*, July 1863):—

"A curious circumstance connected with the first Robert Browne, the memory of which has been preserved in his family, is worth relating, as showing the schemes and the underhand practices which were resorted to by manufacturers in those days (as, alas! now) to worm out and steal the secrets of others. The workmen who had been engaged from London having been, as alluded to by Gillingwater, shamefully tampered with, and bribed to injure the work at Lowestoft, probably induced Mr. Browne to retaliate in the manner I am about to describe. Being desirous, soon after the commencement of the works, to ascertain how the glaze was prepared, some of the colours mixed, and other particulars concerning the ingredients used, he went to London, and, under the disguise of a workman, engaged himself at one of the china manufactories—of course either Chelsea or Bow. Here, after a short time, he bribed the warehouseman to assist him in his design, and soon accomplished his purpose. The warehouseman locked him up secretly in that part of the factory where the principal was in the habit of mixing the ingredients after the workmen had left the premises. Browne was placed under an empty hogshead, close to the counter or table on which the principal operated, and could thus see through an opening all that was going on. From his hiding-place he watched all the processes, saw the proportions of the different ingredients used, and gained the secret he had so long coveted. Having thus remained a willing prisoner for some hours, he was at last released when the principal left the place, and shortly afterwards returned to Lowestoft, after an absence of only two or three weeks, in full possession of the, till then, secret information possessed by the famed works of Chelsea or Bow."

ARTISTS.

Gillingwater says, "A beautiful view of the lighthouse hill, with part of the German Ocean, also of the town, the church, &c., has lately been taken by the very ingenious Mr. Richard Powles, a native of Lowestoft, but now resident at Elsingoer, in Denmark, an artist well known to the curious from his elegant drawings." Mr. Davey, superintendent of the lighthouses of the district, has a china mug which was made at the manufactory in the last century for his grandfather, who had the same appointment; it has a large medallion painted with a view of Lowestoft, showing the high and low lighthouses and cottages below the cliff, shipping in the roadstead, &c., above the arms of the Trinity Company; it was probably painted by Powles from that referred to above.

There is in the possession of Mrs. Woods of Lowestoft a porcelain teapot, exquisitely painted on both sides with marine views, shipping, and figures, apparently of Yarmouth roadstead; under the spout are the initials W. J. S. (William and Jane Simpson), for whom it was expressly painted, and it has never passed out of the family since it came from the factory.

Another artist, who painted the beautiful floral patterns which decorate the greater portion of this ware, was a Frenchman named Thomas Rose, a clever painter on porcelain, who, it is said, fled from France previous to the great Revolution. A porcelain smelling-bottle in the possession of Mrs. Woods, painted with Chinese figures, inscribed W. J. S. (made for the same parties as the teapot just described), is dated 1784; and a scent-bottle, painted by Rose, with three fleurs-de-lis and a crown, bearing the initials S. C. (Samuel Chambers), is also dated 1784.

Any one who has paid attention to the ornamentation on the Lowestoft china cannot fail to have observed the peculiar touch of an artist who painted the flowers upon it, especially the rose, which we so frequently find. These flowers were painted by Rose; and one striking peculiarity in his mode of representing this flower is the appearance of its having been plucked from the stalk and dropped upon the surface, the stalk being seldom represented, or, if at all, only a slight thread-like line to denote it; the leaves and other flowers are similarly disjointed.

Thomas Curtis was one of the painters at Lowestoft. It is stated by Mr. Jewitt (*Art Journal*, July 1863) that Thomas Curtis was a "silent partner" in the Lowestoft works; but this statement is erroneous, for in an extract from the accounts of Robert Browne, acting as executor of the will of Obed Aldred, who died 1788, reference is made to a mortgage from Thomas Curtis to the said Obed Aldred for £45, which was then, in 1795, unsatisfied, and was not paid until 1796. In the will of Thomas Curtis he is styled "porcelain painter" only. A mug, painted by him

for his father and mother, is inscribed, "James and Mary Curtis, Lowestoft, 1771;" this and a china tea set, also painted for his son James in 1775, are still in the possession of the family.

Robert Allen worked in the manufactory from its commencement to its close; he entered it as early as 1757, then only twelve years old, as a painter in blue. There is in his grandson's possession a small china cup on which he proved the colours; on each side is written, "Robert Allen, 1760," and in the divisions are a bird flying, a cutter, and flowers. This cup is interesting, as it gives evidence of the china made at Lowestoft at that date, and it is of a fine transparent quality of soft paste; the colours then employed and the touch of the painter, which may be recognised on other finished pieces. In a service painted for his aunt, Elizabeth Buckle, in 1768, he being then twenty-three years old, we find a great improvement; and on another in Mr. Seago's Collection we find pastoral figures in the Watteau style as well as flowers; another specimen has Chinese figures in a landscape with pagodas, &c. He afterwards became foreman of the manufactory. He was thoroughly acquainted with all the various processes; he superintended, under Mr. Browne, the mixing of the earths, and assisted him in carrying out his experiments on the hard paste; he mixed the colours employed in the decoration, and eventually was manager of the works. We do not know when he became manager, but it was probably about 1780. His grandson, Mr. Robert Allen Johnson, has also in his possession a small oval palette of enamelled copper, on which are *burnt in* the various shades of colour employed in the manufactory, each having a number affixed; on the back is written, "Griffiths, 1792."

The same gentleman has a sketch-book of Robert Allen with fruit, flowers, insects, landscapes and figures, ships and animals, all painted in colours; one of these sketches is copied on a plate made for his aunt Buckle in 1768, lately in Mr. Seago's Collection. There are also coloured portraits of Philip Walker and Robert Browne, two of the original proprietors of the factory, by Robert Allen.

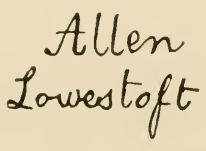
After the close of the works Allen opened a shop at Lowestoft as stationer and china dealer, and having erected a small kiln in his garden, he decorated the Wedgwood, Turner, and other Staffordshire wares. His daughter, Mrs. Johnson, who is still living at Lowestoft, has a set of twelve Queen's ware plates, painted with English flowers in blue *camaieu*, which she remembers seeing him paint and bake many years after the works had ceased; these have on the back his initials, "R. A. 1832." Mr. Seago had a *hard paste* basin which was *potted*, *painted*, and *baked* by Allen in the presence of his daughter, Mrs. Johnson, who gave it to him with this assurance of the facts.

From his intimate knowledge of the preparation of colours as used on porcelain, he turned it to account in the art of painting on glass, to

which he paid especial attention for amusement more than profit, for he had during his lengthened services at the china factory saved sufficient to enable him to retire from business, except as a means of occupying his leisure hours. That such was the fact we may infer from his devoting some considerable time towards the embellishment of the parish church of his native town, by painting the east window in stained glass, which was completed in 1819; for this service, which he rendered gratuitously, he received the thanks of the parishioners, who presented him with a silver cup (now in the possession of his grandson), inscribed, "A token of respect to Mr. Robert Allen, from his fellow-townsmen at Lowestoft, for having, at the advanced age of 74, gratuitously and elegantly ornamented the east window of their parish church. An. Dom. 1819."

A quarrel, lately in the possession of Mr. Seago—the Head of Christ—is inscribed, "R. Allen, Lowestoft, aged 88, 1832." Some other pieces of painted glass are in the possession of Mr. Davey of Yarmouth, one a view of Eddystone Lighthouse, another that of Lowestoft, which was erected in 1778, signed R. A. ætat. 75, painted in 1820. He died in 1835 at the advanced age of ninety-one.

A teapot of hard paste, of apparently Oriental porcelain, has underneath in red Allen's name as in the margin; it is painted with the Crucifixion of our Savour between the two thieves, surrounded by the Maries and numerous figures; in front are soldiers gambling with dice. This is the same subject as that he painted on the east window of Lowestoft Church. In possession of Lady Charlotte Schreiber.



John Sparham was also a painter in the factory. There is a punch-bowl, with an elegant border of running flowers and leaves and small detached flowers, with the initials J. S. S. between palm and olive branches, presented by his son's widow to Mr. Seago, now in the author's possession.

The following were attached to the manufactory:—Abel Bly; John Bly, painter, died at Worcester; Joseph Bly; John Redgrave, painter; Margaret Redgrave, painter; James Redgrave, flower painter; Mrs. Stevenson and daughter, blue painters; Mrs. Simpson, blue painter; James Balls, painter; James Mollershead, painter; Mrs. Cooper, blue painter; William Hughes and John Stevenson, who went to Worcester, were modellers, earning on an average £3 per week. William Stevenson, a finisher, went to Worcester, and George Butcher, a kiln-man; Philip Bly, carter.

J. Wager Brameld of Rockingham, who was himself a painter, was much attached to Allen, and on his retiring from business presented him with a china snuff-box, painted on the lid with a man reading, inscribed inside the cover, "*Brameld & Co., Rockingham Works near Rotherham.*

The Politician. J. W. Brameld, pinxit." Mrs. Johnson, the daughter of Robert Allen, has also a set of five vases painted by Brameld, with flowers off the *Denes* at Lowestoft, which she remembers gathering for the purpose. She has in her possession a china mug, painted by a Lowestoft apprentice, named Bly, who, on the suspension of the works, had been transferred to the Worcester China Manufactory, and sent this specimen of his progress to his old master; it formed part of a service made expressly for the Duke of Cumberland, whose arms it bears. The author has a sketch by Bly of a coat of arms, painted just before his death, for a Worcester service made for Lord Amherst.

Lady Smith, widow of the late Sir James Edward Smith, residing at Lowestoft, was Miss Pleasance Reeve, of a very old and important family in the vicinity; this lady is upwards of one hundred years of age, and remembers visiting the works on various occasions.* She has some figures, bought by her brother when the works were closed in 1803, and a set of porcelain beakers which were purchased by her at the manufactory. Lady Smith has also a tea service of hard paste, ordered by her brother, Mr. Reeve, at the Lowestoft manufactory, painted with Chinese subjects from drawings by native artists, which he lent them to copy; this service we might indeed say was produced under his supervision. Mrs. Henry Reeve has a tea service of hard paste made specially at the manufactory for an old Lowestoft family, the Leathes of Herringfleet, bearing their arms and crest.

Mr. Seago had a most interesting collection of the ware produced here, forming a history of the manufactory from its commencement to its close.

Mr. Emerson Norman had also a fine collection of some of the choicest pieces; he had specimens of a very fine tea and coffee service of Oriental form made for Captain Welch, painted with roses and festoons, and in the centre an oval medallion of roses and palm branches, supported by two cupids, surmounted by a heart pierced by two darts, and a coronet, enclosing the cipher, G. J. W., and various other interesting examples. (*Keramic Gallery*, figs. 397–401.)

Both these gentlemen possessed some pieces of a very fine tea service in soft paste, made for the Rev. Robert Potter, Prebendary of Norwich and Vicar of Lowestoft; they bear in front his arms, crest, a greyhound's head, and the punning motto "*In Deo potero.*" Another fine service is shared by Mr. Studley Martin, Sir Henry Tyrwhit, and others, bearing an owl, finely painted, and the initials W. W. (William Woodley).

Some curious pieces of Lowestoft china are occasionally met with painted with the initials F. R., surmounted by a crown, and on each

* We are happy to record the fact that this lady, now in her 104th year (1876), is still in possession of all her faculties. She was born in May 1772, and was married to Sir James Smith, the founder and first President of the Linnæan Society. Sir James died in 1828, so that Lady Smith has been a widow nearly fifty years. She died in 1877.

side a sword and a sceptre, and a number of letters which cannot now be deciphered, the whole enclosed by two myrtle branches. On a plate in Mr. Durrant's Collection, and a cup and saucer belonging to Mr. Alexander Weston, the initials are those of Frederick the Great, who was a favourite hero with the English, and his portrait is frequently found upon the Liverpool, Worcester, and Bow china mugs.

DATED PIECES OF LOWESTOFT WARE.

1752. Two plates of coarse delf, inscribed *Quinton, Benjamin, Yarmouth*, 1754, and *Quinton, Mary, Yarmouth*, 1752. Mr. Joseph Marryat.

1756. A blue and white delf dish, painted at Lowestoft, has a gold border of blue round the rim, and in the centre a heart-shaped tablet supported by two cupids, with pendent bunches of flowers, surmounted by a coronet, inscribed *Robart and Ann Parrish, in Norwich*, 1756. Norman Collection.

1759. A delf plate, painted in blue; on a heart-shaped tablet is written *John and Anne Robinson, in Staithes*, 1759. Mrs. Johnson of Lowestoft.

1760. An earthenware plate of blueish white glaze and a neat border of opaque white, like the *sopra bianco* of the Italian maiolica, and blue Chinese landscapes and figures, has on the back the name *Cornelius Dixon, Norwich*, 1760. Geological Museum.

1762. An inkstand, white with blue ornaments, of nine-sided form, with Chinese figures and the initials *R. B.* 1762, being those of Robert Browne, who died in 1771, one of the founders; in the possession of Mr. Robert Browne, his great-grandson.

1765. A china punch-bowl, painted in blue, with birds, inscribed *Abrm. Moore*, 1765. Norman Collection.

„ A china basin, painted in blue, with birds, trees, and flowers, inscribed *S. C.* 1765, made for Sarah Crisp, an aged relative of the owner. Bradbeer Collection.

1768. A china salad-bowl, painted in blue *camaieu*, with Chinese figures and landscape, in the background two pagodas, &c.; on the back is written *Elizabeth Buckle*, 1768: she was the aunt of Robert Allen, the painter, and this was part of the service painted expressly for her by Allen; in the possession of his daughter, Mrs. Johnson.

Mr. Seago had a small bowl of the same set, painted in blue, with pastoral figures, the original drawing being in Allen's sketch-book, now in the possession of his grandson, Mr. R. Allen Johnson.

„ A china bowl, inscribed *Edward Morley*, 1768. Seago Collection.

1771. A china bowl, inscribed *Richard Mason, Jan.* 1, 1771. Seago Collection.

„ A china mug painted by Thomas Curtis for his parents, inscribed *James and Mary Curtis, Lowestoft*, 1771. Mr. Curtis.

Part of a set of china, painted by the same Thomas Curtis on what is termed *Oriental body*, in 1775, is also preserved, and intended as a wedding present for his son James.

1779. There was in the possession of the late Viscount Exmouth a fine china punch-bowl of Lowestoft manufacture and decoration, with elaborate border

inside of violet check, flowers, and gold festoons, painted with four harvest scenes, viz., reaping the wheat, tying it in sheaves, stacking, and the supper, inscribed *Harvest Home*, *Feldon Farm*, 1779, and the initials *J. C.*

1779. A punch-bowl representing similar harvest scenes is in the Collection of the author, which has been in his family for nearly a century, painted evidently by the same artist; former possessors supposing it to be of Oriental manufacture, the subject has always been termed erroneously the "rice harvest."

1780. A china tea service (hard paste), painted in Indian-ink and gold, with small flowers, in the centre two cyphers, *E. L.* and *L. S. C.*, and each piece dated 1780. Lady Charlotte Schreiber.

1781. A china mug in blue and white, inscribed *Robt. Hayward*, 1781. Formerly in Mr. J. Mills' Collection.

1782. A china inkstand, marked underneath *S. A. Sept.* 26, 1782, the initials of Samuel Aldred. Seago Collection. A similar inkstand in the Norman Collection is inscribed *A Present from Lowestoft.*

1792. An earthenware jug, painted with flowers, inscribed *C. Cook*, 1792. Seago Collection.

MOTTOES AND INSCRIPTIONS ON LOWESTOFT PORCELAIN.

Vir super hostes.—Milk-pot, blue flowered ground, supported by a lion and dragon. Dr. Diamond.

In Deo potero.—A cup with arms and crest of the Rev. R. Potter. Norman.

Love as you find.—Tea service with crest of a stag's head. Mr. J. Hawkins.

All hands drink punch hoy.—Punch-bowl painted with a huntsman. Mr. J. Hawkins.

Wilkes and Liberty: Always ready in a good cause.—Punch-bowl, with Wilkes and the Lord Chancellor, and *Justice sans pitié* under the arms. Seago Collection.

Four miles from Horsham (Suffolk).—Punch-bowl, with postboy riding by a milestone on which the distance is inscribed. Bradbeer Collection.

Generoso germine germo.—Cups and saucers; arms of Wilton, a Suffolk family, and greyhound crest. Seago Collection.

Have a worthy end, then pursue it.—Tea set, with arms of Buxton and Amias of Suffolk. Dr. Diamond.

Fac et spera.—Plate, with crest of a hand holding a scimitar, crest of Matheson. Bradbeer Collection.

Amor vincit omnia.—Mug, with initials and cupids. Seago Collection.

Dulcius ex asperis.—Tea set, with arms and crest, a bee on a thistle, crest of Ferguson. Seago Collection.

Spes mea in Deo.—Dish, with arms and crest, a boar's head. Seago Collection.

Industria.—Plate, green and gold border. Seago Collection.

Follow the chace.—Plate, arms and crest of a stag's head. Seago Collection.

Alteris spoliis.—Plate, crest a military trophy. Seago Collection.

Nunquam oblivisco aris.—Plate, crest a boar's head. Seago Collection.

Le bon temps viendra.—Plate, arms crowned and supporters. Seago Collection.

Labor ipse voluptas.—Caddie, arms and crest of a sheaf of corn. Seago Collection.

A Trifle from Yarmouth.—Trinket stand, with arms of Yarmouth. Mr. L. Huth.

Dundee Lodge, Wapping.—Punch-bowl, with Masonic emblems. Date 13 . 7 . 5803 (1803). Dr. Diamond.

In remembrance of the glorious victory at Culloden, April 16, 1746.—Lowestoft mug, in possession of the Rev. R. Lee, Lowestoft, and on a bowl in Dr. Diamond's Collection.

Forte scutum salus ducum.—China bowl, with flowers in lake, a coat of arms, and crest of a leopard passant, arms of the Fortescues. Wareham.

May the married never be separated.—Mug, painted in Indian-ink, with an urn and ship, on the stern "Canton," blue and gold star border. Seago Collection.

Martin.—On a cup with festoons of flowers. Seago Collection.

Non sibi.—Two plates, arms *azure* of two boar's heads, *or* a helmet and bezant, *crest* a pelican in her piety. Mr. Tuke.

Pour parvenier a bonne foy.—Punch-bowl, painted with a bouquet of flowers and pines. Cutlers' Company. Arms, *gules*, charged with three crossed swords, supported by two elephants, crest, an elephant and castle. Mr. Tuke.

I hope to speed.—On a coffee cup and saucer, cobalt blue and gold star border. Arms, quarterly 1st and 4th, *azure*, three cross crosslets *fitchée or* issuant from as many crescents *argent*, for Cathcart. 2nd and 3rd, *gules*, a lion rampant *argent*, for Wallace of Sundrum; a crest, a dexter hand grasping a crescent, supporters, two vultures, surmounted by a viscount's coronet, motto underneath. Mr. Studley Martin.

A Trifle from Lowestoft.—China mug, white ground, with small blue cornflowers, and in the centre a purple bordered escutcheon. Norman Collection.

Holiness to the Lord.—Large china bowl, with flowers and coat of arms. Lord Exmouth.

Sincerity.—Tea service, painted with flowers and arms, *sable*, a lion rampant, *or*, with three mullets *argent* in chief; crest, a demi-lion rampant; arms of Sir T. Maryon Wilson. Dr. Diamond.

Nec temere nec timide.—Mug, painted with medallions of birds, and in the centre a full shield. Arms, *gules*, three lions rampant; crest, a hand and arm holding a wreath. Mr. Browne.

Per ardua bonum.—A tea set, with a coat of arms of three boars' heads.

Love and friendship.—Bowl, gilt trefoil border and flowers. Arms, baron and femme, dexter *argent* a chevron *azure*, between three roses *gules*, a chief *or*, sinister *gules* three men couped at the waist holding clubs; crest, a panther's head proper.

In credo.—Bowl, with blue quatrefoil border, edged with trefoils, painted outside in Indian-ink. A monument with initials *I. S. C.* inscribed "*In Credo*," on the top an urn, and crest of a dove holding an olive branch, at the side a ship, on the stern "Dover." Mr. Bull.

The Judas.—A punch-bowl, elaborate border, painted with a lugger in full sail; this boat was formerly in the possession of Messrs. S. D. Peach, and is still remembered by some of the inhabitants of Lowestoft. Seago Collection.

The Rev. Mr. Bowness, Lowestoft, Suffolk.—A fayence jug, painted with landscapes and coats of arms. He was Rector of Gunton and Vicar of Gorton, Justice of the Peace, 1790. It was to this gentleman Gillingwater dedicated his *History of Lowestoft.* Seago Collection.

God preserve the Fishery.—In the Strawberry Hill Collection there was "an old English dish painted with shipping."

Walker, Minories.—There is on a Lowestoft porcelain teapot, written in gold letters, the name of *Walker, Minories.* A William Walker in 1779 kept a china and glass warehouse at Brooks' Wharf, Queenhithe; he is described in the *Directory* as "Pot Seller." In 1782 he removed to No. 112, Minories, and remained there till 1802; he was probably one of the London agents for the sale of the Lowestoft china.

Vigilandum.—Plate, red and gold border, painted with flowers and coat of arms. Norman Collection.

A Trifle from Yarmouth.—On a cylindrical mug, with handle, inscribed also—

> From rocks and sands and all that's ill
> May God preserve the vessel still—

pencilled in brown, a pale greenish line round the top and bottom.

*For our Country.**—A tea service, painted with an allegorical shield, with St. George on horseback riding over the French arms (three fleurs-de-lis), supported by the lion rampant (England) and an eagle with two necks (Germany), surmounted by a figure of Britannia, and below the motto "For our Country." Lady Charlotte Schreiber.

God the only Founder.—In 1785 six Lowestoft china punch-bowls, varying from 9 to 20 inches diameter, were presented to the Founders' Company of London by Mr. King. They are painted with roses and pines, and the arms of the Company, with their motto.

Honi soit qui mal y pense.—A hard paste porcelain teapot, painted on both sides with the royal arms and supporters, motto and garter; made and painted at the Lowestoft Works. In possession of Mr. Edw. R. Aldred, whose father was one of the proprietors.

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* This service was made in the years 1781 or 1782, when England was involved in a war with France, Holland, Spain, and America, and many became apprehensive that the British navy might not be able to maintain its supremacy as mistress of the sea, being threatened by such formidable enemies. In this critical state of affairs the county of Suffolk agreed to raise a sum sufficient to build a man of war of 74 guns, and present it to the Government. About £20,000 was subscribed in the county; but in the beginning of the year 1783, the war having terminated in a general peace, it became unnecessary. On this occasion the inhabitants of Lowestoft were not behindhand, and at the head of the list, as the largest subscriber, we find: Mr. Walker, for the Proprietors of the Lowestoft Porcelain Company, the sum of 10 guineas; the Vicar, the Rev. Mr. Arrow, 5 guineas; and, among others, the name of Robert Allen, manager of the works, a donor of half a guinea.

CIPHERS, WITH CRESTS, &c., ON LOWESTOFT PORCELAIN.

P.A. *A.S.M.*—Tea-caddy, with two crests, crowned. Bradbeer Collection.

P.E.L.—Plate, deep blue border; crest, a lion's head. Bradbeer Collection.

T.S.G.—Tea set, with crest of a stag's head. Seago Collection.

J.L.B. *A.V.H.*—Three beakers; crest, a man issuing from a castle. Seago Collection.

J.E.W.—Cup and saucer; crest, a stag and laurel branches. Seago Collection.

J.E.B.—Cup and saucer, with flowers. Seago Collection.

R.E.H.—Cup and saucer, flowers and festoons; crest, a pheasant. Seago and Norman Collections.

J.K. *A.L.R.*—Dinner service, pink scale border, cipher crowned, &c. Seago Collection.

W.S.D.—Tea service, shield and cipher. Seago Collection.

T.M.M.—Plate, green and gold border, "Industria." Seago Collection.

W.A.S.—Plate, green and gold; crest, a lion rampant. Seago Collection.

J.B.A.—Soup plate, with cipher. Seago Collection.

R.G.—Cup, flowers and festoons; crest, a tiger's head. Mr. S. C. Hall.

J.E.D.—Tea service, cobalt border with gold stars. Dr. Diamond.

J.M.F.—Tea service, eggshell china, small flowers in Indian-ink. Dr. Diamond.

J.S.M.—Milk-jug and caddy, drab and green check and birds. Lady C. Schreiber.

A.P.—Mug, embossed ground with raised flowers. Lady C. Schreiber.

P.M.W.—Cup and saucer, cobalt and gold star border. Lady C. Schreiber.

E.L. *L.S.C.*—Tea set, flowers in Indian-ink and gold, dated 1780. Lady C. Schreiber.

G.J.W.—Tea set, roses and festoons, and medallion supported by cupids, made for Capt. Welch of Kessingland. Seago Collection.

W.W.—Tea set, painted in pink, with crest of an owl for Woodley of Beccles, made for W. Woodley, Esq. Seago Collection.

M.S.J.—Tea service, mentioned by Jewitt in *Art Journal*.

A.M.N.—Cup, with crests of two pheasants. Seago and Norman Collections.

J.S.W.—Cup and saucer. The late J. Mills.

W.J.S.—Smelling-bottle, painted with Chinese figures (William and Jane Simpson). Mrs. Woods.

S.C.—Smelling-bottle, with three fleurs-de-lis and three hearts (Sarah Chambers). Mrs. Woods.

H.H.—Cup and saucer, shield supported by a soldier and a stag. Bradbeer Collection.

J.E.T.—White basket-pattern beaker and shield. Bradbeer Collection.

T.C. & G.C.—Mug, with crest of a wheat-ear. Bradbeer Collection.

M.C.—Mug, with large gold cipher and flowers. Bradbeer Collection.

A. V.—Cup and saucer, with floral cipher. Bradbeer Collection.

T.J.J.—Basin, cup, and saucer ; crest, a ship. Bradbeer Collection.

J.A.F.—Tea set, deep blue borders. Bradbeer Collection.

J.M.M.—Milk-pot and cover. Bradbeer Collection.

W.U.—Tea service, arms crowned. Bradbeer Collection.

S.M.H.—Barrel-shaped mug, painted with festoons and flowers. Mr. J. H. Tuke.

H.S.V.—Barrel-shaped mug, painted with small bouquets and a vase. Mr. J. H. Tuke.

E.A.N.—Oviform jug, *crackled* glaze, deep blue border. Mr. J. H. Tuke.

J.L.C.—Sugar-basin, stand, and spoon, shell-shaped, coloured fan-and-feather pattern. Mr. C. Thurston Thompson.

J.E.L.—Plate, with perforated edge, coat of arms in the centre. Norman Collection.

J.S.S.—Bowl, with border of flowers, and the initials between olive and palm branches, surmounted by a man holding a bowl of punch. Seago Collection.

R. V.—Cup and saucer, blue and gold shield, with initials. Norman Collection.

The ciphers here given are those only which have come under our own observation (on porcelain *made* AND PAINTED at Lowestoft), and the list may, of course, be considerably increased.

PORCELAIN WITH ENGLISH DESIGNS. FRANKS' COLLECTION.

All of which are supposed by the possessor to have been made and decorated in China.

LAROCHE OF GLOUCESTER WITH YEAMANS OF ANTIGUA. Arms ; crest, a raven. An archway, arms above, Juno and Neptune receiving a young married couple. *Semper amor pro te firmissimus at que fidelis.*

BASSET ?—Arms under coronet.

PARSONS AND CURLEY.—Arms ; crest, an eagle's leg on a leopard's head.

CLERKE.—Arms ; crest, a Moor's head. *Ose et espere.*

CAMPBELL AND LORN.—Arms ; crest, a boar's head. *Fit via vi.*

MATHEW OF ANTIGUA AND FELIX HALL, ESSEX.—Arms. *Æquam servare mentem.*

BEST OF WORCESTERSHIRE AND PAPWORTH.—Arms surmounted by a helmet label for motto not inscribed.

LAURENCE OF LONDON AND ILBERY.—Arms ; crest, a saltire raguly entwined with a wreath.

BEST OF WORCESTERSHIRE.—Arms ; crest, an ostrich's head with two wings and ducal coronet.

ROBERTSON OR ROBINSON.—Arms ; crest, a buck.

BRADDYLL AND GATE OF LANCASTER, married 1776.—Arms; crest, a badger passant.

INGLIS.—Arms; crest, a demi-lion rampant holding up a star of six points.

NAPIER?—Arms, supposed two Highlanders; crest, a half virgin holding a dagger pointing to a bell. *This I'll defend*, below *Loch Sloy*.

PERRY.—Crest, a hind's head erased holding a branch of pears. Initials *G. L. P.*

HART AND FRANKLIN.—Arms; crest, a hart's head couped.

PALMER.—Arms.

BISS AND BILL.—Arms; crest, two snakes embowed. *Sis felix bis.*

ANTI-GALLICAN SOCIETY.—Arms; crest, Britannia seated. *St. George and Old England.*

ANTI-GALLICAN SOCIETY.—Arms, St. George spearing the shield of France; crest, Britannia. *For our country.*

FLIGHT OR FLYE.—Arms; crest, a hand gloved holding a hawk's lure. *Dei tutamen tutus.*

ROBERTSON OF ROSS.—Arms; crest, a hand supporting a royal crown. *Virtutis gloria merces* above *Wise as the serpent, harmless as the dove.*

SAUNDERS.—Arms; crest, a demi-bull.

LEACH OR ACKWORTH AND HOPKINS.—Arms; crest, arm issuing from ducal coronet.

DRUMMOND IMPALING BEAUCLERC OF STANMORE.—Arms; crest, a hawk holding in its claw a laurel wreath. *Virtutem coronat honos.*

WYTHE OF NORFOLK.—Arms; crest, griffin rampant holding a spear on which is a boar's head.

WYTHE OF NORFOLK,
LUBBOCK OF NORFOLK,
PALGRAVE.
} Arms; crest, griffin rampant holding a spear on which is a boar's head.

SMITH OF HOUGH, COUNTY CHESTER.—Arms; crest, an ostrich with horseshoe in its beak. *Tien ta foy.*

BLAIR OF BALTHYOCK, COUNTY PERTH.—Arms; crest, dove with wings expanded. *Virtute tutus.*

A lady and two children, copied from a English print. At back *S. A. G.*

A group of children catching butterflies, from a design by Stothard.

BEAUCLERC QUARTERING VERE.—Arms; crest and supporters. *Vero nihil verius.*

MACKENZIE.—Crest, a flaming mountain. *Luceo non uro*, and *Data cata secutus.*

HAYES OF LONDON.—Arms; crest, a wolf. Stated to be eggshell porcelain decorated at Bow.

Mr. Frank admits that porcelain with armorial bearings is far more common in England than in Holland, and our country had no direct communication with Japan. He thinks that these examples came from China, brought over by the India Company. He does not quote a specimen with Dutch inscriptions.

YARMOUTH. There was a gloss-kiln here for burning in the decorative colours of earthenware about the end of the last century. The arrow seems to have been the mark used by some other manufactory at present unknown; it occurs on a dessert service, with flowers and plants painted in front and their names written on the back in red.

A potter named Absolon worked at a place called "The Ovens." This mark is found on cream-coloured ware like Wedgwood's Queen's ware, and also on some plates lately in the possession of Mr. J. Mills of Norwich, painted with fruits and flowers, the arrow impressed. (*Keramic Gallery*, fig. 353.)

Mr. E. Norman had in his possession some specimens of this so-called Yarmouth ware, which have TURNER stamped on them, and the name of "Absolon" painted; this proves that they were made at Lane End and decorated at Yarmouth. In fact, it is distinctly averred by the surviving Absolons that no ware was ever made there, but that it was procured "from the North," and painted and burnt in at the Ovens. The Absolons seem to have carried on a considerable trade in the sale of china and glass. Among a curious collection of tradesmen's notes, issued when the copper currency was at a very low ebb, and quite insufficient for the required change of small sums, we find the following printed note, which has on the left margin a hand holding a cup and "Success to Trade," also the arms of Yarmouth :—

"CANNON COURT BANK, YARMOUTH.

"I promise to pay *Mr. Brittle* or Bearer, on Demand, the sum of Fourpence, at No. 25, Market Row, or at the Norfolk and Suffolk Cut Class Manufactory.

"Value Received.

"For China, Delf, Crockery, and Self.

Four Pence. *M. N. Absolon.*"

In the possession of Mrs. Evans of Hemel Hempstead. There is also a copper token; on the obverse is a ship in full sail with the words "Yarmouth Halfpenny," 1792; on the reverse are the arms of the town and "Let Yarmouth flourish;" on the edge "Payable at the Glass Warehouse of W. Absolon."

CADBOROUGH, near Rye, in Sussex. "The Cadborough Pottery" was established about the commencement of the present century for common descriptions of earthenware; but little is known of its early history until Mr. Mitchell, the present proprietor, took possession. The clay is evidently suitable for ornamental objects, and great care and attention is bestowed by him in producing them; the artistic productions

are very limited, being merely experimental and not for the purpose of sale; it is a red ware like that used for flower-pots. The vases are of elegant forms, with highly glazed green or brown mottled surfaces; there are some specimens in the Jermyn Street Museum, and Dr. H. W. Diamond has a brown jug equal in appearance to the "Rockingham ware." The name was formerly scratched in the clay, but the retailers objecting, it was omitted.

A very curious vessel called a "Sussex pig" emanates from this factory, and is used at weddings in that county: the body forms the jug and stands on end; the head takes off, and a *hog's-head* of beer is drunk off to the bride's health by every person present. One of these pigs, in the Baldwin Collection, is engraved in Marryat (3rd edit. p. 393), but it is inadvertently placed under the head of Rockingham ware, and classed with English porcelain.

KENT.

In connection with the history of Mediæval pottery in this county (which is very meagre), it may be observed that records are extant proving that in 1582 a Dutch potter was established at Maidstone.

Wrotham had a manufactory for earthenware jugs, tygs, posset-pots, dishes, candlesticks, and other domestic vessels, about the middle of the seventeenth century, which, from the dated pieces here alluded to, continued in operation for more than fifty years, the earliest being 1656, the latest 1710. The name is pronounced *Rootham* in the county. The ware made here is of a coarse brownish red clay, ornamented with designs, letters, and dates in yellow slip, sometimes with incised or scratched patterns and raised tablets, the whole being covered with a lead glaze. The Rev. Canon Lane, Rector of Wrotham, informs us that the site of the pottery is known, and that fragments are constantly turning up on the spot. The name of an earlier manufacturer was Jull, whose descendants still reside in the parish. The vessels are very similar to those made about the same date in Staffordshire bearing the names of Thomas and Ralph Toft, &c., but of greater interest, having frequently the name of the locality.

1656. A jug, ornamented with yellow slip on reddish brown ground, with an oval tablet, enclosing a heart, the initials H·I and date 1656. Maidstone Museum.

1657. A jug, similar, differing only in date. Maidstone Museum.

A candlestick, undated, but of the same period, with the initials H·I on the upper part, and on the body towards the bottom $\frac{M}{N.I.}$ Maidstone Museum.

1659. A tyg, of brown earthenware and yellow slip, with four double handles, similar to those usually called Staffordshire; round the top is written Wrotham,

and between the handles a fleur-de-lis, the letters C. R., and the owner's name, $\frac{W.}{R.S.}$ and the date 1659. Baldwin Collection.

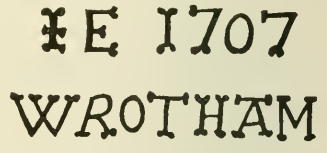
1668. A large round plateau, of brown earth and yellow glaze, with incised pattern of rosettes and geometrical designs, dated 1668, with the letters H. I. in the centre, and I. A., with the sacred monogram and date on the border. It was formerly in the possession of a family at Tunbridge Wells, where it had remained for more than a century, and was traditionally believed to have been made at *Rootam*. Reynolds Collection.

1681. A double-handled posset-pot, dark brown body, ornamented in yellow slip with fleur-de-lis, the initials I·E and E·C with the date 1681. Two heraldic devices have been laid on the clay, but are mostly chipped off, a crown and unicorn alone remaining. Geological Museum, *G.* 19.

1699. A large reddish brown dish, mottled with yellow slip and ornamented with similar devices, inscribed with the initials E·W·E. and WROTHAM, 1699. British Museum.

1703. A double-handled posset-pot in coarse red earthenware, with raised ornaments, and inscription laid on in yellow slip before glazing, inscribed in rude characters WROTHAM, with I·E. 1703. Geological Museum.

1707. A tyg, with ornaments of a similar character in yellow slip on brown ground, inscribed as in the margin. Maidstone Museum.



A tyg, similar but undated, inscribed I·E WROTHAM. Maidstone Museum.

1710. A large drinking mug, with two knobs serving as handles, height 7 inches, ornamented with yellow slip on brown ground with fleur-de-lis, has the same initials I·E and date 1710. Burns Collection; now in the Geological Museum, *G.* 18; is doubtless from the Wrotham pottery.

Another tyg of this manufactory is preserved at Penhurst, which has been in the mansion ever since it came from Wrotham, a short distance from thence, and is now one of the heirlooms.

In the Collection of the late Rev. H. Lindsay, Rector of Sundridge, is a curious specimen of the Wrotham ware, consisting of four mugs, each with two handles entwined within those of the others, forming a square; the pattern has been copied in porcelain by modern manufacturers (engraved in Marryat, 3rd edit. p. 187).

In the possession of Sir Ivor B. Guest, at Canford Manor, Wimborne, are three brown ware tygs or bowls, two with six handles and one with four, two of them being provided with whistles; that with four handles is 8 inches in diameter, and is inscribed with the following couplet:—

COM . GOOD . WEMAN . DRINK . OF . THE . BEST
ION . MY . LADY . AND . ALL . THE . REST

CORNWALL. Although Cornwall was the county whence the principal ingredients for the manufacture of pottery and porcelain were obtained, viz., the lead and tin necessary for the glaze and the best description of

clay for the purpose, especially the Cornish *kaolin* or soap-rock, and the moorstone or *petuntse*, a decomposed felspar, for making porcelain, yet there do not appear to have been any manufactories of importance established here. No doubt the reason of this may be traced to the reluctance of the tinners and workmen employed in the mines to adopt earthenware vessels of any kind, being naturally inclined to use those only made of pewter, considering pottery an innovation calculated materially to injure their trade. This dislike is exemplified in the following paragraph from an Exeter paper of April 4, 1776:—

"Last week the tinners in Cornwall rose, in consequence of the introduction into that county of such large quantities of Staffordshire and other earthenware. About a hundred in a body went to Redruth on the market-day and broke all the wares they could meet with, the sale of which had been intended in that town. From thence they went to Falmouth for the same purpose, and because they could not force their way into the town-hall, where a large parcel of Staffordshire and other wares were lodged, they were about to set fire to it, had not Mr. Allison, the printer and alderman of that town, with another gentleman, pacified them, by promising to discourage the sale and use of these wares by every means in their power, and by going to a pewterer's and bespeaking a quantity of pewter dishes and plates to evince their readiness to serve them, on which they happily dispersed."

Penzance. The "Mounts Bay Pottery" and pipe manufactory was established by a Mr. Collier; the materials were procured from Bideford. About 1856 it was carried on by Mr. Charles Sloman, but is scarcely worthy the name of a manufactory.

Bovey-Tracey, Devonshire. A manufactory of pottery was carried on by John & Thomas Honeychurch; as will be seen by the following extract from an advertisement, it was on a large scale:—

"To be sold by public auction, as directed by the assignees of John & Thomas Honeychurch, bankrupts, at the Union Inn, Bovey-Tracey, on the 2nd May 1836, *The Folly Pottery*, situate in the parish of Bovey-Tracey, in the county of Devon. This may be designated one of the largest and most complete potteries in the West of England, fourteen miles from Exeter and twenty-eight from Plymouth; its situation being in the *land of clay*, from which nearly all the potteries in Staffordshire draw their supply, with coal-mine, and railroad, &c." After describing the premises and its conveniences, it refers to a gloss-kiln and a biscuit-kiln capable of containing 1600 seggars of ware, flint-kilns, a quantity of Cornish flint and clays, copper-plates, moulds, and every implement necessary for carrying on an extensive business.

Bovey-Tracey. A manufactory of pottery and stoneware is now carried on here by Mr. Divett; specimens, painted with flowers, are in the Rev. T. Staniforth's Collection, also some plates obtained from the manufactory.

At Salisbury, or somewhere in the vicinity, there was, no doubt, at a very early period a manufactory of pottery, although no record exists of

its locality; fragments of vessels, puzzle jugs, &c., are frequently found in the immediate neighbourhood.

Mr. Nightingale of Wilton has kindly forwarded a photograph of a vessel of greenish ware, in the form of a mounted knight, with pear-shaped shield, cylindrical helmet, and prick spur, evidently of the twelfth century; also some puzzle jugs of a fine compact ware and excellent glaze of a brownish red; one of these has scratched under the glaze, "W. Z. When this you see, Remember me, 1603;" another is inscribed, "W. Z. maker, 1604," and others with initials only. These are in the Salisbury Museum.

PAYNE, SARUM.

Mr. Payne of Salisbury was not a manufacturer, but his name was stamped or printed upon the china made for him, especially on services with printed views of Stonehenge and Salisbury Cathedral; he kept a warehouse for the sale of china and glass in a fine old hall with a timber roof, which is still standing, called the "Halle of John Halle."

PLYMOUTH.

William Cookworthy was born at Kingsbridge, in Devonshire, in 1705. His discovery of *kaolin* and *petuntse*, the ingredients of Oriental china, or rather of "moorstone or growan and growan clay," materials which produced porcelain similar to the Chinese, being of hard paste, took place about 1765. In a letter from Cookworthy dated 1760, he says he has just returned from Cornwall, where he has been for the benefit of his health, and gives an account of a method of distilling sea-water, but not a word about china-clay or china-stone. An earlier date of his discovery has been assigned, but we have no distinct information on this point.

In 1768 he, in conjunction with Lord Camelford, took out a patent for the use of kaolin and porcelain granite, called china-clay; it is dated the 17th of March 1768. "William Cookworthy of Plymouth, in the county of Devon, chemist," took out his patent for "a kind of porcelain newly invented, composed of moorstone, or growan and growan clay." The *moorstone* stone, or growan, is said to be known as such in the counties of Devon and Cornwall, and is generally composed of grains of stone or gravel of a white or whitish colour, with a mixture of talcky shining particles; these stones are fusible. "The earth or (growan) clay for the most part lyes in the valleys where the stone forms the hills." "The stone is prepared by levigation in a potter's mill, in water, to a very fine powder." The clay is prepared by diluting it with water, allowing the gravel and mica to subside, pouring the water, white with clay, into vessels, and allowing the clay to settle. It is said that the earth "gives the ware its whiteness and infusibility," and the stone "its

transparence and mellowness," and they are mixed in the methods used by potters, in different proportions, as the ware is intended to be more or less transparent. The articles formed, "when biscuited," are dipped in a glaze made of levigated stone, with the addition of lime and fern ashes or *magnesia alba*, and then baked.

The following advertisement appears in Berrow's *Worcester Journal*, February 22, 1770:—"China painters wanted. For the Plymouth new invented patent porcelain manufactory. A number of sober, ingenious artists, capable of painting in enamel or blue, may hear of constant employ by sending their proposals to Thomas Frank in Castle Street, Bristol."

Cookworthy engaged the assistance of a French artist, whose ornamental delineations on the articles produced here were extremely beautiful. Some elegant salt-cellars, in form of open conch-shells resting on a bed of coral, shells, &c., all well modelled in white hard porcelain, were made here, and became great favourites for the table: a pair of these salts is in the Collection of the Right Hon. W. E. Gladstone; another china sauce-boat, of elegant design, resting on a stem and foot, formed of groups of shells, is in the collection of Mr. James Carter of Cambridge. Lady C. Schreiber has a Plymouth mug inscribed "Josiah and Mary Greethead, March 13, 1769."

The works at Plymouth were doubtless organised by workmen from Bow, which will account for the great similarity which exists to many of the models, which are well known to have originated at Bow, and were copied at Plymouth in Cookworthy's china.

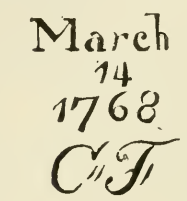
In confirmation of this opinion we may particularise the centre-pieces, salt-cellars, &c., of rock-work and shells just noticed, which were made at Bow fifteen or twenty years before the opening of the Plymouth factory; the large busts of George II., patron of the Bow Porcelain Works, were first produced there; he died in 1760, eight years before the establishment of those of Plymouth. Lady Charlotte Schreiber has one in Bow porcelain; others were subsequently produced at Plymouth and marked with that trade mark, specimens of which are in the Collections of Dr. Cookworthy and Mr. W. Edkins of Bristol. Again, the statuettes of Woodward the actor and Kitty Clive were first modelled at Bow in 1758; these were copied ten or twelve years later at Plymouth. Mr. Edkins has the former figure with the mark in blue under the glaze.

After a careful investigation of a very great number of pieces, our impression is that Bow was the first porcelain manufactory in England in the eighteenth century, and was the nursery of potters, from which all the more recent establishments of Chelsea, Worcester, and Plymouth were in the first instance supplied with artists and workmen.

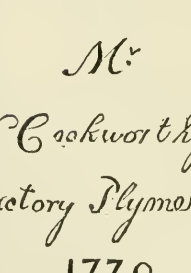
The ware made at Plymouth was allowed to be a complete porcelain, insomuch that it would bear a heat which melted other china ware placed

inside it, and was of uniform texture and quality from the inner to the outer surface. They continued to work this manufactory until 1772, but not answering their expectations, and having expended nearly £3000 in perfecting the discovery, they disposed of their interest in the patent to Richard Champion of Bristol, and these works ceased. It was then transferred to Bristol, under the firm of Messrs. Champion & Co., and on the retirement of Cookworthy from the partnership, the patent was assigned by him in 1774 to Champion alone. (*Keramic Gallery*, figs. 402 to 408.)

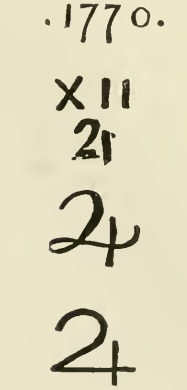
These marks occur on a porcelain cup, decorated in blue; in the centre is a shield of four castles with "PLYMOUTH" above, and underneath some letters which are illegible. The initials and date are on the bottom of the cup. The patent was taken out on the 17th March 1768, and this was probably a trial-piece made three days previously; it was recently in Mr. Reynolds' Collection.



The inscription in the margin is in red, underneath a china butter-boat, painted with detached flowers; in the possession of Dr. Ashford of Torquay. The mark adopted is that for *tin*, perhaps in consequence of the stanniferous character of that part of the country where the materials were obtained; usually marked in red or blue on the bottom of the pieces.

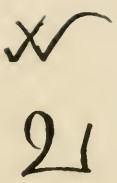


The first of these two marks is on a cup of English porcelain with blue Chinese figures; the second is on the saucer of the same pattern; lately in the Reynolds Collection. A pair of handsome vases and covers, 16 inches high, bearing this last mark, are in the possession of Mr. F. Fry of Cotham, Bristol.



On a pair of oviform porcelain vases, painted with birds and insects in the Chelsea style.

Another mark, varying in form, from the carelessness of the painter.



Marked in brown on a hard porcelain shell dish, supported on three feet of coral and mussel shells, painted inside with lake and blue flowers and green leaves; in the Staniforth Collection.

BRISTOL.

Bristol, Castle Green. These works were founded by a company before 1765 for the manufacture of porcelain, but they failed to surmount the difficulties and expenses attending the manufacture, and according to Mr. Hugh Owen (*Two Centuries of Ceramic Art in Bristol*), the factory was taken by Champion in conjunction with others in 1768. Richard Champion was a merchant of Bristol; he is described as a man of great activity of mind and a constant projector. In 1743 he had a zinc manufactory on the banks of the Avon, about two miles from Bristol; and in 1767 we read in Corry and Evans' account of Bristol that he published a plan, which had nearly been adopted, for improving the port of Bristol. In Barrett's *History of Bristol* (ed. 1789, p. 701) we find that in 1764 the great new dock was begun by Richard Champion. In 1769 he separated from certain partners; in March 1770 we find him advertising for china painters, and in October of the same year he built a new enamelling kiln; in 1771 his works were rated to the poor. Champion had been a partner with Cookworthy in his porcelain manufactory at Plymouth, and it was removed to Bristol in 1772 under the firm of Champion & Co., the patent being assigned to Champion when Cookworthy gave up his interest in the concern in May 1774. That the works were transferred to Bristol in 1772, and carried on there two years before the patent was assigned to Champion solely, is borne out by many circumstances. In January 1772 Champion began to take apprentices, the first of whom was Henry Bone, the enameller, and in 1773 three china painters were added, and in the following year several more. In 1774 Burke presented the well-known Bristol china service to Mr. and Mrs. Smith; in 1774 also, the beautiful service was completed which Mr. and Mrs. Champion presented to Mrs. Burke (hereafter described), being the year in which Edmund Burke was elected member for Bristol; both these important services were commenced doubtless before the transfer of the patent in May 1774.

Henry Bone, the celebrated enameller, was born at Truro, in Cornwall, on February 6, 1755; in 1767 his parents moved to Plymouth, where, in consequence of his showing an early inclination for painting, and having copied a set of playing cards, he was engaged by Cookworthy in the china manufactory at Plymouth in January 1771. It has been

stated that he was apprenticed in that year to Cookworthy, and about the end of the same year, on the establishment being transferred to Bristol under the direction of Messrs. Champion & Co., Henry Bone at their request accompanied it, and was there apprenticed in January 1772 for the completion of his term, viz., six years. His apprenticeship therefore expired in 1778, as stated in the *Annual Biography* for 1836, and the Bristol factory having failed, he came to London in 1779, and for many years was engaged in painting devices in enamel for jewellery; he subsequently attained considerable eminence as a miniature portrait painter on ivory as well as on enamel. Increasing the size of his enamel plates beyond anything before attempted, he copied pictures of the best masters. The first which obtained particular attention was the Sleeping Girl of Sir Joshua Reynolds in August 1794; another which he painted, Titian's Bacchus and Ariadne, on a plate 18 by 16 inches, he sold for 2200 guineas. He was elected Associate of the Royal Academy in 1801, and died in December 1834.

Cookworthy's patent was assigned to Champion in 1774. The latter says, in his petition in answer to the memorial of Wedgwood and the Staffordshire potters against the extension of the patent in 1775, when seven years out of the fourteen originally granted would expire, that—

"He had been many years concerned in the undertaking, nearly from the time the patent was granted to Mr. Cookworthy, in whose name it continued until assigned over to Champion. One part of the benefit of every work from whence profit may be derived is the power of assignment, and if, in fact, the manufacture could not be completed, nor the inventor, of course, derive any profit from it, without the expense, care, and perseverance of the assignee and once partner, the merit of that assignee who both completes the manufacture and rewards the discover is equal in equity to that of the discoverer himself—equal in every respect, except the honour that attends original genius and power of invention. Mr. Champion can assert with truth that his hazard and expense was many times greater than those of the original inventor. . . . . He claims the merit of supporting the work, and when the inventor declined the undertaking himself, with his time, his labour, and his fortune, improved it from a very imperfect to an almost perfect manufacture. Mr. Champion at this moment allows him and is bound to his heirs, &c., in a profit equal to the first cost of the raw material, and as Mr. Champion's manufactory is encouraged, must increase to a very great degree."

Wedgwood, in his memorial, taunts the discoverer and the purchaser that, for want of skill and experience, they had not been able during the space of seven years already elapsed to bring it to any useful degree of perfection, and that if Mr. Champion has at length perfected it, the unexpired term of seven years ought to be enough to enable him to reimburse himself. To this Champion replies that—

"He submits to a discerning and encouraging legislature whether a seven years' sale is likely to repay a seven years' unproductive, experimental, and chargeable

labour, as well as the future improvement to grow from new endeavours. Until he was able to make this porcelain in quantities to supply a market, it was rather an object of curiosity than a manufacture for national benefit."

The opposition offered to the passing of the bill by Wedgwood, although of no avail, resulted in the introduction of two important clauses; the *first* made it imperative on Champion to enrol anew his specification of both body and glaze within the usual period of four months; the *second* throwing open to potters generally the use of the raw materials for any purpose except the manufacture of transparent porcelain. The Act was passed, specimens of porcelain submitted and approved, and the specifications duly enrolled on the 15th September 1775, thereby extending the patent for twenty-one years from that date.

The following extracts from the specification are interesting :—

"NOW KNOW YE THEREFORE, that I, the said Richard Champion, do hereby testify and declare that the specification hereinafter contained is the true and just specification of the mixture and proportions of the raw materials of which my porcelain is composed, and likewise of the mixture and proportions of the raw materials which composed the glaze of the same, and which, at the time of passing the beforementioned Act, was in the hands of the Lord High Chancellor of Great Britain (that is to say):—

"The raw materials of the above porcelain are plastic clay, generally found mixed with mica and a coarse gravelly matter. It is known in the counties of Devon and Cornwall by the name of growan clay. The other raw material is a mixed micarious earth or stone called in the aforesaid counties moorstone and growan. The gravel found in the growan clay is of the same nature, and is used for the same purpose in making the body of my porcelain as the moorstone and growan. The mixture of these materials to make the body of the porcelain is according to the common potter's method, and has no peculiar art in it. The proportions are as follows :—The largest proportion of the stone or gravel aforesaid to the clay aforesaid is four parts of stone to one of clay. The largest proportion of clay to stone is sixteen parts of clay to one part of stone mixed together. I use these and every proportion intermediate between the foregoing proportions of the stone to the clay and the clay to the stone, and all this variation I make without taking away from the ware the distinguishing appearance and properties of Dresden and Oriental porcelains, which is the appearance and are the properties of mine. The raw materials of which the glaze is composed are the stone or gravel aforesaid and the clay aforesaid, magnesia, nitre, lime, gypsum, fusible spar, arsenic, lead, and tin ashes.

"The proportions of our common glaze are as follows, together with every intermediate proportion, videlicet :—

Growan gravel	128 parts	The materials ground and mixed together with water.
Growan or moorstone	112 „	
and I vary it from 96 to	144 „	
Magnesia	16 „	
and I vary it from 14 to	18 „	
Gypsum	3 „	
Lime	8 „	

"But I also use the following materials for glaze :—

Growan clay	128 parts	The materials ground and mixed together with water.
Growan or moorstone . . .	112 „	
and I vary it from 84 to	140 „	
Magnesia	20 „	
and I vary it from 16 to	24 „	
Lime	8 „	
and I vary it from 6 to	10 „	
Nitre	1 „	
and I vary it to	2 „	
Fusible spar	20 „	
Arsenic	20 „	
Lead and tin ashes	20 „	
and I vary it from 16 to	24 „	

"I have described truly and justly the raw materials, the mixture and proportions of them which are used in making my porcelain, which has the appearance and properties of Dresden or Oriental porcelain, and which porcelain may be distinguished from the frit or false porcelain, and from the pottery or earthen or stone-wares, as follows :—

"The frit or false porcelain will all melt into a vitreous substance, and lose their form and original appearance in a degree of heat which my porcelain, agreeing in all properties with Asiatic and Dresden, will not only bear, but which is necessary for its perfection. My porcelain may be distinguished from all other wares which are vulgarly called earthen or stone wares, which can sustain an equal degree of heat, by the grain, the colour of the grain, and by its semi-transparency ; whereas the earthenwares, such as Staffordshire white and yellow earthenwares and all other earthenwares which sustain a strong heat without being fused, are found, when subjected to the most intense heat, to appear cellular or otherwise, easily by the eye to be distinguished from the true porcelain."

In a letter from Wedgwood to Bentley, dated August 24, 1778, he says :—"Poor Champion, you may have heard, is quite demolished ; it was never likely to be otherwise, as he had neither professional knowledge, sufficient capital, nor scarcely any real acquaintance with the materials he was working upon. I suppose we might buy some *growan stone* and *growan clay* now upon easy terms, for they have prepared a large quantity this last year."

It does not, however, appear that he was "quite demolished," for his friends rallied round him and he continued business for a few years after that time, having got over his pressing difficulties. In 1776 he had opened a warehouse in London for the sale of his true china. In 1779 he made a statuette commemorative of his daughter, which is preserved in the family. In 1781 he was in a way of disposing of his business profitably. Britain the foreman, who resided on the premises, voted on that qualification, and the works were still rated to the poor in September 1781. His London warehouse remained open in 1782. These facts are quoted by Owen, *Two Centuries of Potting at Bristol,* with a view of

showing that Champion continued to manufacture his china at Bristol down to 1782, and in that year he sold his patent to the Staffordshire China Company; not in 1777, as generally supposed.

By the following list it will be seen that no apprentices were bound to Champion at Bristol after the 26th July 1777; but he retained his premises, for the purpose probably of disposing of his stock in trade; and there is no record of his manufacturing any china after that date, except a private statuette commemorating his daughter's death; nothing, in fact, to disprove what has been stated by Shaw and other authorities, that he disposed of his patent to the Staffordshire China Company in 1777.

Shaw received his information from persons then living at the time he wrote his history, who well remembered the china factory, and notably Jacob Warburton himself, who was an original proprietor, and lived to witness the extinction of the China Company in 1825; he died in 1826, ætat. 86.

Champion received the appointment of Deputy Paymaster of the Forces through Mr. Burke's influence in 1782, but the Ministry being dissolved shortly after, he was thrown out of office, and he emigrated to America on the 7th October 1784. His death is thus recorded in the *Gentleman's Magazine* of December 1791: "October 7th, 1791, near Camden, South Carolina, Richard Champion, Esq., late Deputy Paymaster General of His Majesty's forces, and proprietor of the china manufactory formerly carried on at Bristol."

Owen (*op. cit.*) gives the following list of workmen and apprentices, 1768 to 1777:—

Anthony Amatt, thrower and painter.
Moses Hill, china-maker. John Britain, foreman.
Thomas Briand of Derby, a flower modeller, 1777.
B. Proeffel, a German.
Lequoi, not Soqui, a modeller; and Philip James, china painter.

APPRENTICES *bound to Richard Champion and Judith, his wife, for seven years, with dates of indentures.*

1772.	Jan.	20.	Henry Bone, son of Henry Bone of Plymouth, cabinetmaker.
,,	,,		William Stephens and John Hayden.
,,	Jan.	23.	Samuel Daw.
,,	Dec.	31.	Samuel Andrews Lloyd, paid as merchant, £472, 10s.
1773.	June	18.	Jacob Alsop, as china painter.
,,	Nov.	28.	Isaac Alsop, as a potter.
,,	June	18.	Samuel Banford, as china painter.
,,	,,		John Garland, as china painter.
1775.	April	8.	William Wright, as china painter.
,,	Nov.	22.	John Parrot, as burner of china.
,,	Dec.	5.	Benjamin Lewis, as china painter.

1776.	Jan.	29.	Samuel Beynon, as china painter.
„	Sept.	19.	Thomas Williams, as china repairer.
„	„		John Jones, as thrower.
„	Oct.	24.	Samuel Ffiander Paglar, as china painter.
1777.	July	26.	John Webb, as china painter.
„	„		William Webb, as china painter.
„	„		James Saunders, as china painter.

At this date there is a sudden stop, as if some great event had happened, either the close of the Bristol manufacture or the transfer of the patent rights, or probably both; and to our mind this fact is conclusive, and tends to show that the patent was about that time sold to the Staffordshire China Company.

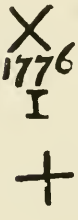
Horace Walpole mentions in his Catalogue "a cup and saucer, white, with green festoons of flowers, of Bristol porcelain." We have seen many similar specimens, bearing the mark of a cross, well painted and richly gilt.

A very interesting tea service of Bristol china was sold at Messrs. Sotheby's in April 1871, for the unprecedented price of £565 the six pieces, viz., teapot, milkpot, sugar-basin, three cups and saucers. The teapot, which fetched £190, is thus described in the catalogue: it had a yellow diapered border and gold scrolls, painted on both sides with an altar, on which was Cupid holding a torch, supported by figures of Minerva holding the cap of liberty and Plenty with a cornucopia; on the front of the altar was a shield, bearing the arms of Burke impaled with Nugent, and on the plinth the following inscription:—

I. BURKE. OPT. B. M.
R. ET. I. CHAMPION, D. DD.
PIGNUS. AMICITIÆ.
III. NON. NOV. MDCCLXXIV.

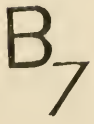
which is thus rendered into English: Richard and Judith Champion gave this as a token of friendship to Jane Burke, the best of British wives, on the 3rd day of November 1774. It was also enriched with emblems, and the cover surmounted by a wreath of flowers in biscuit; the decorations are attributed to Henry Bone, then an apprentice at the Bristol works.

The mark adopted at the Bristol manufactory was a cross, usually painted in a sort of slate colour, but occasionally it was blue, as on a Bristol tea service belonging to the late Lady Byron, now in the possession of Mr. John J. Bagshawe of Sheffield, painted with flowers, the name of each being placed under it in blue colour. Dr. Diamond has a specimen with the cross stamped in the paste. Mr. Edkins of Bristol has a cup with initials J. H. and date 1774 inside it, made in the first year of Champion's purchase of the patent for Joseph Har-

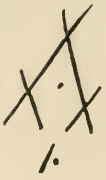


ford, who was part proprietor, residing at Blaize Castle, near Bristol. Lady Charlotte Schreiber has a similar cup, and also one bearing the date 1776, marked with a blue cross.

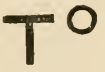
On a cup and saucer of hard porcelain, painted with detached flowers, of undoubted Bristol manufacture; marked in brown; in the collection of the Rev. T. Staniforth.



Some of the Bristol china was marked with the crossed swords of Dresden, a dot in centre: a cup and saucer of hard paste, painted with festoons of flowers and richly gilt, has this mark in blue, and a numeral and dot in gold, in the possession of the Rev. T. Staniforth; the teapot of the same service has the mark of the cross in blue. Sometimes the pieces have numerals in gold, 1, 2, 3, and so on, with a dot below or at the side, denoting the pattern.

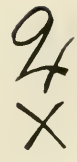


The mark in the margin is sometimes found indented on porcelain figures attributed to Bristol.* It is underneath a set of four figures of the Elements, 10 inches high: *Fire* is represented by Vulcan at his forge; *Earth* by a husbandman with spade, fruit, &c.; *Air* by a winged female figure holding Pandora's box, and Æolus below; *Water* by a Naiad holding a net with fish and a water urn, &c. These statuettes are of great artistic excellence, but the name of the artist is unknown: they are in the possession of Mr. Boddam Castle of Clifton, with (it is asserted) an indisputable pedigree; they were purchased at the Castle Green Works by his great aunt, Mrs. Killigrew, and have been handed down as heirlooms to the present possessor. Mr. Edkins of Bristol has some figures with the same mark impressed in the clay; a boy skating (Winter) 11 inches high, in white, finely glazed, and a boy playing on the hurdy-gurdy, 8 inches high. Lady Charlotte and Mr. Schreiber has also a set of the Elements. Mr. Seymour Haden has a beautiful set of the Seasons, represented by children, which have until recently been considered Chelsea by competent judges, but in a late exhibition they were classed with Bristol.



This mark, forming a curious combination of that of Plymouth and

* The meaning of these letters in connection with the Bristol fabrique has still to be explained; in this and in our previous editions we have on good authority attributed them to Tournay, from the quality of the porcelain on which they have been found. M. Albert Jacquemart (*Merveilles de la Céramique*) thus describes the early china of Tournay: "La pâte de Peterynck, et c'est ce qui causa l'immense succès de ces produits, diffère un peu de celle des usines françaises; c'est un mélange de marne argileuse et d'argile figuline ayant une fritte pour fondant; elle a parsuite une grande tenacité et resiste bien à l'usage." Although, in deference to many connoisseurs, we have inserted the mark here, we consider it still an open question.



Bristol, was probably used between 1772 and 1774, during the transition between the re-establishment of the works at Bristol and the assignment of the patent to Champion; it is in blue under the glaze, on a basin painted with Chinese flowers in the Schreiber Collection. Mr. W. Edkins has a similar specimen, so marked, in his possession.

Bristol, Redcliffe Backs. The first record of Bristol pottery appears to have been in the reign of Edward I. Mediæval earthenware vessels of different periods, probably made in the locality, have been found at Bristol, and under Elizabeth a manufactory was in operation. At the close of the seventeenth century delf was made; the earliest notice we have met with is the following advertisement in the *Post-Boy* for 25th April 1699, but probably the word *china* is actually put for delf or fayence in imitation of Oriental porcelain: China ware, far beyond white Japan, sold by Pattenden, Corn Street, Bristol." The next example is a plate marked on the rim S. M. B., 1703, of good quality, glazed, and the blue of good colour; another specimen is a delf high-heeled shoe, dated on the sole 1722, with the initials M. S., beautifully formed and a buckle in front.

In the Geological Museum there is a delf plate painted in blue with Chinese subjects, and marked in blue. This was painted by Michael Edkins of Bristol, and the initials are those of Michael and Betty Edkins his wife. A delf election plate, painted in blue and purple, has in the centre the words, "Nugent only, 1754," and on the rim, "T. B. 1754," attributed to Bristol.

E
M.B.
1760.

The two following are signed but not dated, and we have no information whether they were produced at these works or at Temple Backs: a plate in the Geological Museum, painted with a bouquet of flowers in the centre and sprigs on the border, gilt edge, is signed "Pardoe fecit, Bristol;" and a white cup, with figures in relief, after Hemskirk; impressed "J. Ellis, Bristol." These delf works were carried on at Redcliffe Backs in the last century by a Mr. Frank, and produced plates, dishes, Dutch tiles, &c. There is in the Museum of Practical Geology a slab composed of twenty-four tiles, with a view of Redcliffe Church, Bristol; they were made by Richard Frank during the Bishopric of Butler (1738–50), whose arms are upon one of the tiles. It is stated that these delf potters were preceded by a maker of salt-glazed pottery named Wrede or Read.

"Richard Frank, the Bristol delf potter, was a man of great energy. He resided at Brislington, near to his copper-lustre ware works; and summer or winter, fair or foul weather, he always walked to Bristol to begin his day's work at six o'clock in the morning. It is not known when he took his son Thomas Frank into partnership, but in the year

1777 the firm removed to the present pottery, No. 9 Water Lane, occupied in 1775 by James Alsop, a brown stoneware potter, who removed to Temple Street." (*Owen.*)

Bristol, Temple Backs, Water Lane. Richard Frank & Son removed their business here in January 1777, as shown in the following advertisement in Felix Farley's Journal of January 2, 1777 :—"Richard Frank & Son, earthen and stone pot-works, are removed from Redcliffe Backs to Water Lane, where they continue the same business in all its branches." On the 20th September 1784, Mr. Joseph Ring, vinegar-maker, who had married a daughter of Richard Frank, purchased the business of Frank & Co. at a valuation of £669, 1s. 3½d.; it was called the "Bristol Pottery." The following advertisement appears in the *Bristol Gazette* for January 1787 :—"Bristol Pottery, Temple Backs. Joseph Ring informs merchants and others that he has established a manufactory of the Queen's and other earthenware, which he will sell on as low terms, wholesale and retail, as any of the best manufacturers in Staffordshire can render the same to Bristol."

On the 9th January 1788, Mr. Ring took Messrs. Taylor & Carter into partnership under the firm of Ring & Taylor, Water Lane. Mr. Ring was connected by marriage with Cookworthy, his nephew, Frederick Cookworthy being married to Mr. Ring's daughter Sarah on the 11th August 1789. Mr. Ring was killed by the fall of a roof while superintending some alterations in the pottery on the 5th of April 1788. Mr. Owen (*op. cit.*) says: "Mrs. Ring, being left a widow with nine children, resolved to carry on the business; the daughter of Richard Frank inheriting the energy of mind and strength of purpose of her father, lost no time in taking up her lot in life. The works were continued by the widow for many years after his death: we have an invoice before us for china and glass to the amount of £12, 17s. 6d. The heading is "Bought of Elizabeth Ring & Co., Earthenware, China, & Glass Rooms, 8 High Street, Bristol," dated 4th January 1817; and in the account of Bristol by Corry and Evans, edition 1816, speaking of the potteries of Bristol, it adds, "Nor must the pottery of Mrs. Ring be omitted, for of the articles made here, it is little praise to say that they combine elegance with taste, and consequently a visit to the pottery is now generally among the objects which are pointed out to the notice of the stranger."

From Chilcot's *Guide to Bristol* and Matthew's *Guide* we learn that the Bristol pottery at Temple Backs was then, in 1825–26, occupied by Messrs. Pountney & Allies, employing about 200 men, women, and children, and had been established several years. The articles they produced were similar to those of the superior potteries in Staffordshire, and, in addition to the home trade, a considerable export business was carried on. In 1837 the firm was Pountney & Gouldney.

The same mark, the old Bristol cross in blue, is found on cream ware, and other varieties made here.

William Fifield was a painter at the Water Lane pottery; he worked as an enameller for fifty years, and died in 1857, ætat. 80. He is said to have worked for Champion at Castle Green, but this is impossible, as he was not born till 1777, and Champion's labours concluded about that time or a few years after.

In the sale of Mr. Llewellyn Jewitt's Collection in 1871 there was a plate of Pountney's fayence, painted with groups of flowers in brilliant colours, by William Fifield,—mark P impressed and date 1829 in red. Also one of Pountney's jugs "painted in groups of roses and other flowers by William Fifield, in the 75th year of his age, and without glasses." In front are the initials W. F. and date 1853. Fifield painted a great many pieces of pottery for a curiosity dealer named H. James of Bristol, whose name is occasionally found written in red upon them. Mr. H. L. Phillips has a lofty vase and cover painted by Fifield, with large flowers, dated 1825.

During Mr. Pountney's time some fine parian figures were produced, especially by a workman named Raby, who removed into Staffordshire; some excellent imitations of the Etruscan and other antique styles were also made. It is now carried on by his widow, who employs a large number of hands in the ordinary classes of earthenware, principally for exportation.

Among other workmen engaged here were a Mr. Thomas Patience and a family of the name of Hope.

Bristol Glass.—Michael Edkins was a painter of delf; he remained at Bristol until the pottery declined, and in 1761 he became a coach painter and decorator, and being employed about most public works in the city, he soon rose to eminence; he painted the bas-reliefs to the altar-piece in St. Mary Redcliffe Church; he also enamelled glass for Messrs. Little & Longmans, and their successors, Vigors & Stevens, whose glass house adjoined the pottery at Redcliffe Backs.

"The glass made at Bristol at this time was particularly good and is now becoming scarce. The highest class of goods produced by Mr. Edkins was beautifully and perfectly enamelled: the colours were remarkably good and thoroughly incorporated in the glass." Many specimens have been preserved in the family, and Mr. Edkins, his grandson, presented some to the Geological Museum. This glass is of an opaque white body, beautifully painted in enamel colour in flowers, and much resembles porcelain. His books, containing the prices charged for painting and enamelling glass from 1762 to 1787, are preserved in the possession of Mr. W. Edkins of Bristol, and may be consulted with advantage by anybody who takes an interest in old Bristol glass, the

history of which still remains to be written. Of course, common descriptions were also made, but the colours not being properly fixed by heat, are soon rubbed off.

Brislington, near Bristol. It has been supposed there was a pottery here for a copper-glazed ware like the Spanish, but we have no authentic records of it. At the Bristol Institution is a large vase of this kind, presented by the late Dr. Smith, and labelled by him "Copper lustre ware, Brislington;" the size of the vase is 16 in. diameter and 17 in. high, with a hole at the bottom as if made for a flower-pot. There are also the remains of some larger dishes; these were found in an excavation in the neighbourhood. Richard Frank, the Bristol delf potter, had a manufactory at Brislington for copper-lustre ware of an ordinary character, hence the delusion.

FULHAM.

Fulham. John Dwight, M.A. of Christ Church College, Oxford, was *the inventor of porcelain in England;* he was secretary to Brian Walton, who died in 1660, and to Henry Ferne and George Hall, successive Bishops of Chester. He established a manufactory for the production of porcelain at Fulham in 1671.

Having made this assertion, we will as briefly as possible review the claims put forward by French writers on this subject.

The first attempt to make porcelain in France was by Louis Poterat, Sieur de St. Etienne, at Rouen, who obtained letters patent in 1673; it appears never to have succeeded, and a very imperfect description only was produced. In the letters patent accorded to the heirs of Chicanneau, at St. Cloud, in 1702 (which was really the first successful attempt in France), reference is made to the previous grant to Louis Poterat in these terms:—"We formerly considered the manufacture of porcelain so advantageous to our kingdom, that we accorded privileges to Sieur St. Etienne, at Rouen; but the said St. Etienne did nothing more than approach the secret, and never brought it to the perfection these petitioners have acquired."

The second attempt in point of date was that of Chicanneau, at St. Cloud, just referred to, said to have been invented about 1695, but patented in 1702. Dwight's porcelain was therefore made two years before that of Louis Poterat at Rouen, and twenty-four years before it is said to have been invented by Chicanneau, and thirty-one before the date of the letters patent granted to his successors at St. Cloud in 1702.

Having disposed of the question of precedence as regards porcelain, we will now speak of other discoveries made by John Dwight. His second invention was of even greater importance to the community at large and the commercial interests of this country, viz., his successful

imitation of the *grès de Cologne*. Several attempts had been made in previous years to compete with the potters of Cologne, but these endeavours had hitherto been unavailing, the durability, compactness of material, imperviousness of glaze, and consequent cleanliness of the vessels, could not be imitated: all England, therefore, continued to be supplied with German pots. Finding they could not manufacture them, the English potters tried to destroy the monopoly of the Cologne merchants who imported them, but the duty received by the English Government on the ware formed too important an item to be abandoned without sufficient cause. (See the petition of W. Simpson to Queen Elizabeth, page 48.)

Dr. Plot states that Dwight's great difficulty was in the glazing of his porcelain, which was the only obstacle that had prevented him *setting up a manufactory before*, but he had eventually overcome it. That his inventions were well known to and appreciated by the scientific men of the time, is evidenced from the following interesting notice by Dr. Plot in his *History of Oxfordshire*, published in 1677, which, from its important bearing upon these valuable discoveries, we quote at length :—

"§ 84. Amongst arts that concern *formation of earths*, I shall not mention the making of pots at Marsh Balden and Nuneham Courtney, nor of tobacco-pipes of the *white earth* of Shotover, since those places are now deserted. Nor indeed was there, as I ever heard of, anything extraordinary performed during the working these *earths*, nor is there now of a very good tobacco-pipe clay found in the parish of Horspath, since the first printing of the third chapter of this history. . . . Let it suffice for things of this nature that the ingenious John Dwight, formerly M.A. of Christ Church College, Oxon, hath discovered the *mystery of the stone or Cologne wares* (such as d'Alva bottles, jugs, noggins), heretofore made only in Germany, and by the Dutch brought over into England in great quantities; and hath set up a manufacture of the same, which (by methods and contrivances of his own, altogether unlike those used by the Germans), in three or four years' time he hath brought it to greater perfection than it has attained where it has been used for many ages, insomuch that the Company of Glass-sellers of London, who are the dealers for that commodity, have contracted with the inventor to buy only of his English manufacture, and refuse the foreign.

"§ 85. He hath discovered also the *mystery of the Hessian wares*, and vessels for reteining the penetrating salts and spirits of the chymists, more serviceable than were ever made in England, or imported from Germany itself.

"§ 86. And hath found ways to make an earth *white and transparent as porcellane*, and not distinguishable from it by the eye, or by experiments that have been purposely made to try wherein they disagree. To this earth he hath added the colours that are usual in the coloured china ware, and divers others not seen before. The skill that hath been wanting to set up a manufacture of this *transparent earthenware* in England, like that of China, is the glazing of the white earth, which hath much puzzled the projector, but now that difficulty also is in great measure overcome.

"§ 87. He hath also caused to be modelled *statues or figures of the said transparent earth* (a thing not done elsewhere, for China affords us only imperfect mouldings), which he hath diversified with great variety of colours, making them of the colour of iron, copper, brass, and party colour'd as some Achat-stones. The considerations that induced him to this attempt were the duration of this hard-burnt earth, much above brass or marble, against all air and weather, and the softness of the matter to be modelled, which makes it capable of more curious work than stones that are wrought with chisels or metals that are cast. In short, he has so advanced the *Art Plastick* that 'tis dubious whether any man since Prometheus have excelled him, not excepting the famous Damophilus and Gorgasus of Pliny (*Nat. Hist.*, lib. 35, c. 12).

"§ 88. And these arts he employs about materials of English growth, and not much applied to other uses; for instance, he makes the stone bottles of a clay in appearance like to tobacco-pipe clay, which will not make tobacco-pipes, although the tobacco-pipe clay will make bottles; so that that which hath lain buried and useless to the owners may become beneficial to them by reason of this manufacture, and many working hands get good livelihoods, not to speak of the very considerable sums of English coyn annually kept at home by it."—*Dr. Plot's* "*Natural History of Oxfordshire*," Oxford, 1677.

In Aubrey's *Natural History of Wiltshire*, written about 1670–80, whose MSS. were edited by John Britton in 1847, we read:—

"In Vernknoll, adjoining the lands of Easton Pierse, neer the brooke and in it, I bored clay as blue as ultra marine, and incomparably fine, without anything of sand, &c., which perhaps might be proper *for Mr. Dwight for his making of porcilaine.* It is also in other places hereabout, but 'tis rare."

The editor in a note upon this passage remarks:—

"It is not very clear that 'blew clay,' however fine, could be proper for the 'making of porcilaine,' the chief characteristic of which is its transparent whiteness; apart from this, however, Aubrey's remark is curious, as it intimates that the manufacture of porcelain was attempted in this country at an earlier period than is generally believed. The famous porcelain works at Chelsea were not established till long afterwards, and, according to Dr. Plot, whose *Natural History of Staffordshire* was published in 1686, the only kinds of pottery then made in that county were the coarse yellow, red, black, and mottled wares, and of these the chief sale was to 'poor crate men, who carried them on their backs all over the country.'"

Mr. Britton adds:—

"I have not found any account of the Mr. Dwight mentioned by Aubrey, or of his attempts to improve the art of pottery."

It is remarkable that Britton, who has here quoted Dr. Plot's own words in his *History of Staffordshire*, should never have looked into the same author's *History of Oxfordshire*, published nearly ten years earlier; had he done so, he would have found Dwight's name honourably men-

tioned. Mr. Britton's doubt about the "blew clay" being fit for porcelain is easily explained; the blue clay is considered the best for making porcelain, and fetches the highest price; it not only burns *very white*, but forms a ware of great solidity, and will bear a larger proportion of flint than any other.

From the foregoing accounts it is pefectly clear that an attempt was successfully made to produce porcelain by John Dwight of Oxford as early as the year 1671. Dr. Plot says it was of "*transparent earth coloured with metallic colours, like that of China.*" We may therefore assume that, having perfected his discoveries, and finding the sale of his newly invented wares was likely to be of considerable magnitude, he removed his manufactory near the metropolis, and proceeded to secure his inventions by patent. His first patent is dated April 23, 1671, and runs thus:—

"John Dwight, gentleman, hath represented unto us, that by his own industry, and at his own proper costs and charges, he hath invented and sett up at Fulham, in our county of Middlesex, several new manufactories," &c. "The mistery of transparent earthenware, commonly known by the name of porcelaine or china, and Persian ware, as alsoe the misterie of the stone ware, vulgarly called Cologne ware; and that he designed to introduce a manufacture of the said wares into our kingdom of England, where they have not hitherto bene wrought or made." "Granted for the tearme of fourteene years, paying yearly and every yeare during the said terme twentie shillinges of lawfull money of England."

That he continued these new manufactures successfully is proved by his obtaining at the expiration of this term of fourteen years a renewal of his patent: it is dated June 12, 1684:—

"Severall new manufactures or earthenwares, called by the names of white gorges (pitchers), marbled *porcellane vessels*, *statues*, *and figures*, and fine stone gorges and vessells, never before made in England or elsewhere; and alsoe discovered the mystery of *transparent porcellane*, and opacous redd and darke coloured porcellane or china, and Persian wares, and the mystery of the Cologne or stone wares." Granted "for the term of fourteene years."

Unfortunately there is not a fragment of porcelain in the *Fulham trouvaille*, which we shall presently have occasion to notice; but we must not too hastily conclude that, because no specimen is yet known, there is none in existence.* A few years since, if any collector had

* John Houghton, F.R.S., in his "Collection of Papers on Husbandry and Trade," a close observer, and one who scrupulously mentions facts relating to these matters, thus speaks of the property of clays, with special reference to that found at or near Poole, in Dorsetshire, 12th January 1693: "And there dug in square pieces of the bigness of about half a hundredweight each; thence 'tis brought to London, and sold in peaceable times at about eighteen shillings a ton; but now in this time of war is worth about three and twenty shillings." He continues,

inquired where any pieces of Moustiers fayence could be procured, he would have been told that even the name had never been heard of as a pottery; yet now we know that this place was celebrated over Europe in the beginning of the last century as one of the largest emporiums of the fictile art, and numerous products can now be produced which had before been attributed to Rouen, St. Cloud, and other places. The same dark cloud hung over the productions of porcelain at Florence, made as early as 1575; the Henri Deux ware of Oirons, near Thouars, of the beginning of the sixteenth century; and other places which modern research has brought to light. Such was also the obscurity of the imitation Cologne ware, so much lauded by Dr. Plot; but now we know that it was extensively made at Fulham; and although it has hitherto been confounded with the German *grès* itself, yet we can now easily distinguish and refer it to its original source. The Company of Glass-sellers of London, who are the dealers in that commodity, having "contracted to buy only his stoneware, to the entire exclusion of the foreign," its sale must have been very extensive.

The Fulham stoneware, in imitation of that of Cologne, is frequently seen at the present day in collections; it is of exceedingly hard and close texture, very compact and sonorous, and usually of a grey colour, ornamented with a brilliant blue enamel, in bands, leaves, and flowers. The stalks have frequently four or more lines running parallel, as though drawn with a flat notched stick on the moist clay; the flowers, as well as the outlines, are raised, and painted a purple or marone colour, sometimes with small ornaments of flowers and cherubs' heads, and medallions of Kings and Queens of England in front, with Latin names and titles, and initials of Charles II., William III., William and Mary, Anne, and George I. The forms are mugs, jugs, butter-pots, cylindrical or barrel-shaped, &c.; the jugs are spherical, with straight narrow necks, frequently mounted in pewter, and raised medallions in front, with the letters CR. WR. AR. GR. &c., in the German style of ornamentation: these were in very common use, and superseded the Bellarmines and longbeards of Cologne manufacture.

We must now direct especial attention to a most interesting collection of the early productions of the Fulham manufactory, formerly in the possession of Mr. Baylis of Priors Bank, who obtained it from the Fulham manufactory about 1862, in which year he communicated the discovery to the *Art Journal* for October. It afterwards passed into the

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"This sort of clay is used to clay sugar, and the best sort of mugs are made with it, and the ingenious Mr. Dwight of Fulham tells me that 'tis the same earth china ware is made of, and 'tis made, not by lying long in the earth, but in the fire; and if it were worth while we may make as good china here as any in the world;" and it is fair to presume that the only porcelain made in England was that produced by Dwight, who, he says, "has made it and can make it again."

collection of Mr. Reynolds, by whom it was sold piecemeal, and is now unfortunately dispersed. It consisted of about twenty-five specimens, which had been preserved by successive members of the Dwight family, and they had remained as heirlooms since the period of their manufacture, having been purchased from the last representative of the family. The statuettes and busts are of *grès* or stoneware, beautifully modelled: a large bust of Charles II., life-size, wearing the order of the George and collar; smaller busts of Charles II. and Catherine of Braganza; James II. and Mary d'Este, the large wigs, lace ties, &c., being minutely modelled; full-length figures of Flora, Minerva, and Meleager; a sportsman in the costume of Charles II.'s reign; a girl holding flowers, two lambs by her side; a girl with her hands clasped, drapery over her head and round her body, at her feet a skull and plucked flowers, now in the South Kensington Museum—the last two are probably members of Dwight's family; five stoneware statuettes in imitation of bronze, of Jupiter, Mars, Neptune, Meleager, and Saturn: these figures are from 7 to 13 inches high. But the most interesting relic of the manufactory, executed in the hard stoneware, is a beautiful half-length figure of a lifeless female child, lying upon a pillow, with eyes closed, her hands on her breast, clasping a bouquet of flowers, and a broad lace band over her forehead, evidently modelled from the child after death. This most touching memento of one of the earliest of England's potters recalls the words of Dr. Plot, that "he had so far advanced the art plastic, that 'tis dubious whether any man since Prometheus ever excelled him," for the child seems almost to breathe again. Fortunately we are not left to conjecture its history: it tells its own tale, for on the back is inscribed in the clay, while yet moist before baking, "*Lydia Dwight, died March* 3, 1672." It was therefore executed the year after he had taken out his first patent; it is preserved in the South Kensington Museum. There is a large fayence plateau, 23 inches in diameter, in exact imitation of the early Nevers ware covered with the rich *bleu de Perse* enamel, for which that manufacture was celebrated, decorated with white flowers and scrolls, the centre being filled with the royal arms and monogram of Charles II., boldly sketched, said, with more than mere probability, to have been one piece of a dinner service made expressly for this King.

Among the minor productions are a slate-coloured bottle, with marble bands, and white figures in relief, of a church, birds, Merry-andrew, and in the centre the busts of William and Mary; another with white figures as the last, and the letter C.; two marbled bottles; a cylindrical mug, with stamped ornaments, and in front Hogarth's "Midnight Conversation;" a butter-boat, the outside formed of leaves and stalk handle, like the early Chelsea pieces; and two open dishes in the form of leaves.

In looking over this collection, we are astonished at the variety of Dwight's productions, and the great perfection to which he had brought the potter's art, both in the manipulation and the enamel colours employed in decoration. The figures, busts, and groups are exquisitely modelled, and will bear comparison with any contemporary manufactures in Europe; and a careful inspection will convince any unprejudiced mind of the erroneous impression which exists, that, until the time of Wedgwood, the potter's art in England was at a very low ebb, and none but the rudest description of pottery was made, without any attempt to display artistic excellence. Here, however, we have examples of English pottery, a century before Josiah Wedgwood's time, which would not disgrace the *atélier* of that distinguished potter himself.

The discovery of the two patents granted to John Dwight in 1671, and to Ariens Van Hamme in 1676 (page 804), now published for the first time in treating on the matter, opens a new field for research in another direction.*

The present proprietor of the Fulham Pottery, Mr. C. J. C. Bailey, possesses two of the old books of receipts and memoranda, bearing dates ranging from 1689–1695, among which the following headings may be especially noticed, clearly proving that Dwight actually made *transparent porcelain* at that early period, and corroborating the facts we before adduced, viz., his two patents of 1671 and 1684, the privilege extending for twenty-eight years, from 1671 to the year 1699.

These MSS. having only been recently discovered among some old account-books, the owner does not at present wish the receipts made public until he has himself made some experiments upon the materials thus unexpectedly brought to light. Mr. Bailey has kindly placed these two most important books in our hands, to inspect and make some extracts for publication, under certain restrictions. But we are permitted to state that, from a careful perusal of the receipts relating to the making of porcelain, we have no hesitation in affirming that a *translucent porcelain* can be made from them—the materials stated being identical with those which constituted the paste of subsequent English manufacturers, with this exception, that the latter used white clay, fine white sand, and ground glass, while Dwight used the glass-making materials uncombined to mix with the calcareous white clay.

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* There are probably many specimens of Dwight's transparent porcelain still in existence. Dr. Diamond, who contributes so repeatedly in these pages to the illustration of marks and monograms on English pottery and porcelain, writes as follows:—"I have a small mustard-pot of a very hard paste which is transparent at bottom and sides; it does not look like porcelain, nor does it look like earthenware; it has the exact G. R. and crown of George I. which we see so frequently on Fulham stoneware. Did they make porcelain so early as that at Fulham? (George I., 1714–27)." The patents and receipts here alluded to will be a sufficient answer to this question in the affirmative.

Small Book, bound in vellum.—All that is in this book was entred since 9ber 15th, 1695.

The fine stone cley. The fine white cley for gorges and cans. The fine white cley for dishes or tea pots to endure boiling water. To make *transparent porcelane* or china cley. To make another *transparent porcelane* or china cley. To make red porcelane cley. To make a bright red cley w^h^ Staffordshire red cley. Light grey cley to endure boiling water. Mouse coloured cley to endure boiling water.

1698, April 6, p. 19.—To make Number Sixteen.

1698, April 6, p. 21.—The best white cley to make gorges, cans, or dishes to endure boiling water. To make y^e^ white earth. To make the dark earth. To make *fine white.*

NOTE.—This is the material or *frit* which, mixed with the clay, gives it translucency. We are not at liberty to give the receipt, but we may state that fine white sand is one of the ingredients; and a note is appended showing that calcined flints were sometimes used instead. "Calcined, beaten, and sifted flints will doe instead of the white sand and rather whiter, but the charge and trouble is more."

To make fine dark. To make calcined sand. To make white *p^r^* cyprus (per cyprus sieve).

Things necessary always to be in readyness.—White sand in some good quantity, in several boxes. Best white cley, dry'd and sifted. Iron scales, clean, dry, and sifted through a midling hair sieve. Coarse white. Fine white. White *p^r^* cyprus. Coarse dark. Fine dark. Saltpeter, dry'd, beaten, and sifted.

Small parchment covered Book, with silver clasp. The first six pages are unfortunately torn out, but some, no doubt, referred to making china, from the following remark:—"Note y^t^ in burning china you must set pots near the widenes of y^e^ arches and set them 6 inches distant from one another and from the wall. The little furnace where the last red tea pots were burnt, I take to be a convenient one for this use."

9ber, 1695.—An essay towards a china glasse (glaze).

1691, March 14.—To make a grey porcellane by salt.

NOTE.—This is a strong hardy cley, fit for garden pots, tea pots, dishes, &c.

1691, March 14.—To make a blew porcellane cley to be turned into vessels, or t spot and inlay pots on any other porcellane.

1692, July 16.—To make y^e^ black earth.

1692, July 5.—To make a fine bright and strong brown.

1692, July 16.—To make the brightest brown colour.

9ber, 29/95.—A fine grey cley for marbling stone pots.

1692, July 16.—To make a fine white porcellane cley to be burnt w^h^ salt, fit only for things of ornament. A grey cley for y^e^ like use.

1692, Feb. 8.—A mouse colour'd porcellane w^h^ white specks.

1692, July 27.—A bright mouse colour'd cley to endure boiling water.

1692, Aug. 15.—A fine porcellane cley fit for deep dishes, w^hout^ handles, to be burnt w^hout^ *glaze* in the strongest fire that may serve to perfect y^e^ china ware.

Reversing the book, we have—

1692, 7ber 12.—The best dark earth. The best brown glasse (glaze) for stone pots.

Note that stone pots having much cley in themselves doe retain the brown colour though it have less in it, and the less cley there is in the colour the more lustre it hath ; the reasons I shall give elsewhere.

1692, 7ber 12.—The best brown glasse (glaze) for white brown pots.

1693, 9ber 14.—To make the dark earth.

1693, 9ber 14.—To make *transparent porcellane* or china cley :—Take *fine white earth* thirty pounds ; cley, sifted, twenty pounds—mingle and tread. To make another *transparent porcellane* or china cley.

1693, 9ber 14.—A dark colour'd cley for marbled dishes and tea pots to endure boiling water.

1693, 9ber 14.—To make a deep red porcellane or china clay.

1693, 9ber 14.—To make a grey porcellane cley, hardy and fit for garden potts and tea pots, &c.

1693, 9ber 14.—To make a deep red cley of the Staffordshire red cley.

1693, 9ber 14.—To make a cley to burn brown, strong and hardy, fit for tea pots, to be sprig'd white.

1695, July 2.—To make y^e^ best fine stone cley.

In one of the leaves of this book is written in a child's hand—

Lydia Dwight,
her Book, 8
12
Fulham. 4

and on another page her name, unfinished, and her young friends—

Miss Betty Osgood and Miss Molly Osgood.

Among the memoranda of this book are some very curious entries of hiding-places for money about the year 1693 ; as the moneys were withdrawn the entry was erased. We make a selection from these as follows :—

In the garret, in a hole under y^e^ fireplace, 240 G, in a wooden box.

In y^e^ old labouratory at the old house, in two holes under the fireplace, on both sides y^e^ furnace, in two half-pint gorges, cover'd, 460.

In the second presse in y^e^ s labora : under some papers at y^e^ bottom, in a bag, some mill'd money.

Behind y^e^ doore of the little parlor, old house, in a canne, some mill'd money.

In two holes of that great furnace running in almost to the oven, 2 boxes full of mill'd money may be drawn out w^h^ a long crooked iron standing behind y^e^ kitchen door.

Between a little furnace and great one that joynes to the oven, behind shovels and forks, a pott of Gui :

1698. In several holes of y^e^ ffurnace in y^e^ middle of the kitchen opening at the top where the sande lyes is a purse of 100 Guis. and severall cans cover'd. At y^e^ further end of y^e^ bottom hole of ffurnace in y^e^ little parlour, a box of 200 G.

There is a tradition in the family that the production of the classic figures here referred to, together with the dinner ware, were made expressly for King Charles's own table, and the finely-modelled figures of grey clay, in substance something like the fine Cologne ware of the same period, were confined, or mostly so, to the life of the elder Dwight; for it is a fact well recorded in the family that he buried all his models, tools, and moulds connected with this branch of the manufactory in some secret place on the premises at Fulham, observing that the production of such matters was expensive and unremunerative, and that his successors should not be tempted to perpetuate this part of the business, he put it out of their power by concealing the means. Search has often been made for these hidden treasures, but hitherto without success, though no doubt exists as to their being still in their hiding-place.

This tradition has been in some degree verified, but the statues and pieces of *transparent porcelain*, hidden under ground, still remain for future explorers. About two years since, in pulling down a range of old and dilapidated buildings to make the required improvements, the excavators came upon a vaulted chamber which had been walled up; it contained a number of stoneware Bellarmines of exactly the same form and material as those of Cologne, with masks under the spouts and medallions in relief, and a quantity of fragments of stoneware, some inlaid with blue and the marone red colour. Many of these had been dispersed before the author had an opportunity of inspecting them, but there were still left some with the characteristics just spoken of, viz., the crest of a stag's head, the interlaced C's and C. R. crowned, a fleur-de-lis crowned, rosettes inlaid with marone and blue colours, &c. These were the "fine stone *gorges* never before made in England" alluded to in the patent of 1684. The term *gorge* is still used in the factory to denote a pitcher, which is so called in the invoices at the present day. (*Keramic Gallery*, figs. 344–346.)

In the obituary of the *Gentleman's Magazine* for 1737 we find the following notice:—"At Fulham, Dr. Dwight, author of several curious treatises on physic. He was the first that found out the secret to colour earthenware like china."

Whether this notice refers to John Dwight or to his brother, Dr. Dwight, who, according to Lysons, was Vicar of Fulham, we cannot satisfactorily decide, but the former must have died about this time, leaving the business to be carried on by his daughter, Margaret Dwight, in partnership with a Mr. Warland; but they were not successful, for in 1746 the *Gazette* informs us that Margaret Dwight and Thomas Warland,

of Fulham, potters, were bankrupts. This daughter was subsequently married to Mr. White, who re-established the pottery. Lysons, writing in 1795, says, "The works are still carried on at Fulham by Mr. White, a descendant in the female line of the first proprietor. Mr. White's father, who married one of the Dwight family (a niece of Dr. Dwight, Vicar of Fulham), obtained a premium in 1761 from the Society for the Encouragement of Arts, &c., 'for the making of crucibles of British materials.'"

In 1762, 25th January, William White of Fulham, potter, took out a patent for his invention of "A new manufacture of crucibles for the melting metals and salts, &c., called by the name of white crucibles or melting pottes, made of British materials, and never before made in England or elsewhere, and which I have lately set up at Fulham. Take Stourbridge clay and Dorsetshire clay, calcined; mix them with Woolwich sand and water; to be trodden with the feet and then burned."

In Mr. Jewitt's sale there was a gallon flip can of stoneware, with strongly hinged cover of the same material, and a grated spout, ornamented with raised borders and figures of a woman milking, a church in the distance, hunting-scene, Hope, Peace, and other figures, with a well-modelled head on the spout, marked at the bottom, in letters scratched into the soft clay, "W. J. White, fecit Dec. 8, 1800;" and on the heart-shaped termination of the handle is "W. W. 1800;" and a stoneware mug with crown and date 1662 and "God save the King."

In 1813 the manufactory was in the hands of Mr. White, a son of the above, and the articles then made were chiefly stoneware jars, pots, jugs, &c. The Fulham works remained in the family until 1862, when the last Mr. White died, and he was succeeded by Messrs. MacIntosh & Clements; but in consequence of the death of the leading partner, the works were disposed of to Mr. C. J. C. Bailey, the present proprietor, in 1864. This gentleman has made considerable alterations, and fitted up a quantity of machinery with a view of facilitating the manufacture and extending the business.

A circular pocket-flask, of brown glazed stoneware, with flattened sides, made about 1810 by Mr. White, has in front a representation of a chronometer dial; on the back is inscribed, "*J. Drinkwater, Coach & horses, Notting Hill*," and underneath is stamped, "*Fulham Pottery*." In the possession of Mr. J. Hawkins of Grantham.

"A relic of Alexander Selkirk, a flip-can of stoneware, may here be noticed, as having been made for him at the Fulham factory. Howell, who wrote the introduction to the *Life and Adventures of Alexander Selkirk*, printed at Edinburgh in 1829, discovered his grand-nephew in the person of John Selcrag, a teacher at Canonmills near Edinburgh; he was in possession of two relics which had formerly belonged to

Selkirk, a walking stick and his flip-can, which was of brown stoneware, holding a pint; it was inscribed :—

'Alexander Selkirke, that is my one (own)
When you take me on bord of ship
Pray fill me full with punch or flipp.'—FULHAM.

This stoneware jug was obtained from the Fulham pottery about the middle of 1703, while waiting for the equipment and sailing of the Cinque Ports galley, to which he had been appointed sailing-master, and doubtless accompanied him on his voyage to Juan Fernandez, and was highly venerated in the family; it was kept locked up for fifty years by one of his nieces." (From a correspondent to *Willis's Current Notes.*)

FULHAM. There was a factory of stoneware, galley-pots, mugs, pans, dishes, &c., carried on by James Ruel at Sandford House, Sand End, King's Road, Fulham. This factory and all the effects, together with the lease of twelve years unexpired, plant and fixtures, were advertised for sale by auction, by order of the Sheriff of Middlesex, in May 1798, but they were sold by private contract previously.

LAMBETH.

In the *History of Lambeth* it is related that about 1650 some Dutch potters established themselves here, and by degrees the manufacture of earthenware became important, for the village possessed no less than twenty manufactories, in which were made the glazed pottery and tiles used in London and various parts of England. The ware made here was a sort of delf, with landscapes and figures painted in blue. The Dutchmen referred to were probably John Ariens Van Hamme (and his potters), who obtained a patent in England on the 27th October 1676; the preamble to which grant states, "Whereas John Ariens Van Hamme hath humbly represented to us that he is, in pursuance of the encouragement he hath received from our Ambassador at the Hague, come over to settle in this our kingdom, with his own family, to exercise his *art of making tiles and porcelaine, and other earthenwares after the way practised in Holland,* which hath not been practised in this our kingdom."—Granted for and during the term of fourteen years. The trade continued flourishing for more than a century, until about the year 1780 or 1790, at which time the Staffordshire potters, by the great improvements they had made in the quality of their ware, and its cheapness, completely beat them out of the field.

The white bottles or jugs for wine, upon which are written the names of liquids, were probably made at Lambeth, having much of the delf character; they bear dates from 1642–1659. Walpole had one at Strawberry Hill, which he bought of Mrs. Kennon, the virtuoso midwife,

inscribed *Sack*, 1647. In the Norwich Museum there are four of them, inscribed *Claret*, 1648; *Sack*, 1650; *Whit*, 1648; and another, of larger size, with the Grocers' arms, W. at top, and E. M. E. on each side, dated 1649. These were found at Norwich; the last-described belonged to Edward and Mary Woodyard, whose names appear on a token in the same Museum—*ob.* a sugar-loaf and two doves, "Edward Woodyard of"—*rev.* "Norwich Grocer 1656," and the initials E. M. W. These delf bottles, with narrow necks and handles, with a very white glaze, were used to contain wines, which were then sold by apothecaries. The dates, usually in blue, upon those which we have noted, are as follows: 1646, sack or claret; 1647, sack or whit; 1648, claret, whit, or sack; 1649, whit; 1650, sack; 1656, sack; 1659, sack.

Mr. Emerson Norman had a Lambeth delf plate with a portrait of Queen Catherine of Braganza, wife of Charles II., inscribed K 2 R 1682, painted in blue and yellow; and another with portraits of William and Mary. There was at Strawberry Hill "a very curious old English dish, with portraits of Charles II. and his Queen," probably of Lambeth delf. A mug of this ware is in the South Kensington Museum, "Anne Chapman, 1649;" another in Mr. Franks' Collection, with the arms of the Bakers' Company, dated 1657; and another, with the arms of the Leathersellers' Company, has the motto "Be merry and wise 1660," in the Rev. T. Staniforth's possession. We also find octagonal plates with short sentences or ciphers enclosed by grotesques; the dates upon them are from 1660–1690. A set of six delf plates, each with inscription and date 1738:—

1. What is a merry man?
2. Let him do what he can.
3. To entertain his guests
4. With wine and merry jests.
5. But if his wife do frown
6. All merriment goes down.

Lady Charlotte Schreiber has a series of tiles, twelve in number, circa 1680, painted in blue with scenes from Titus Oates' Plot, probably executed at Lambeth. Mr. Nightingale has a pack of playing cards of the same period, the backs of which are printed with repetitions of the same subject.

The English potters about the end of the seventeenth century appear also to have copied the forms of the Palissy ware. A favourite pattern, of which we have seen several reproductions, rudely moulded from the French, probably at Lambeth, is a large oval dish, having in the centre, in relief, a nude female reclining on a couch, holding an infant on her breast, and four other naked children gambolling in the background, emblematical of Fecundity or Charity; the border is ornamented with eight round and oval cavities, separated by masks and baskets of fruit

alternately. One of these, in the Geological Museum, has the initials H. T. T. 1697; there is also one in the British Museum.

They also made at Lambeth apothecaries' slabs, which were used for mixing conserves, pills, &c., and hung up in the shops; they were in form of a heart or an escutcheon, generally painted with the arms of the Apothecaries' Company, and the motto "Opifer que per orbem dicor." Dr. Diamond has one painted in blue *camaieu;* he remembers hearing an assistant lament that he had been the cause of a great discomfiture to his master, for he had broken his heart, in allusion to a similar tablet, which he had accidentally let fall. There are two other of these apothecaries' tablets, with the arms of the Company, in the Geological Museum; one is shield-shaped, the other octagonal.

Snizer, Lambeth.

Lambeth. A person of the name of Snizer had a pottery here; we have no particulars, except that he is stated to have been the latest maker of delf in England. Mr. John J. Bagshawe has a honey jar with a green glazed cover, signed as in the margin.

Lambeth. There was a manufactory of china ware carried on by Mr. Crispe, of which we know little, except from the circumstance of the celebrated sculptor, John Bacon, having modelled groups of figures for him. John Bacon, subsequently R.A., was born in Southwark, November 20, 1740, and was apprenticed in 1755 to Mr. Crispe of Bow Churchyard, who had a manufactory of china at Lambeth. He was a self-taught artist, and among other things, he was employed in painting on porcelain and in modelling shepherds, shepherdesses, and such small ornaments; and when two years had elapsed he made all the models required for Crispe's manufactory.

Other modellers sent their pieces to this pottery to be fired in the kiln; and Bacon, from emulation, acquired the strong inclination for his future profession. In 1762 his apprenticeship expired, and it is believed he worked for the Bow manufactory, or rather executed models for those works for some time after. It is said he went also for a short time to Coade's manufactory at Lambeth, and designed some important models to be reproduced in artificial stone. In 1763 he commenced cutting in stone, and gained several premiums at the Society of Arts; in 1768 he obtained the first gold medal that was given for sculpture from the Royal Academy.

Coade's Artificial Stone Works were established about 1760 at King's Arms Stairs, Narrow Wall, Lambeth. The preparation was cast in moulds and burnt, and was intended to answer every purpose of carved stone; it extended to every species of architectural ornament, and was much below the price of stone. John Bacon, the sculptor, designed models, monuments, and tablets as early as 1762. Nichols (*Parish of Lambeth*) says it was carried on in 1769 by Mrs. Coade. "Here are many statues which are allowed to be masterpieces of art, from the

models of that celebrated artist, John Bacon." Nichols engraves one of the trade cards, on which are allegorical figures, and in the centre is written "Coade's Lithodipyra or Artificial Stone Manufactory." In 1811 the manufactory of artificial stone belonged to Messrs. Coade & Sealey.

Richard Waters, of Fore Street, Lambeth, took out a patent in June 1811 for a new method of manufacturing pottery. *First*, in the fabrication of various articles of considerable magnitude, instead of throwing or moulding them on a revolving table, the clay is made into sheets and then applied upon moulds and finished by beating or pressure or by turning while in a revolving state; *second*, forming delf pots and other articles by compression of the clay between suitable moulds; *third*, marking or clouding the "Welsh ware," by using a number of pipes instead of one in distributing the colour; *fourth*, *fifth*, and *sixth*, provides for making large figures, statues, &c., by the same process.

The "*Imperial Pottery*," Prince's Street, carried on by Mr. Stephen Green & Co., is an old-established concern, and doing an extensive business in the manufacture of glazed stoneware pipes, utensils for chemical purposes, and vessels of large and small size, from ink bottles to jars made to contain upwards of 400 gallons.

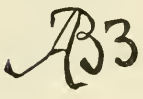
The "*Lambeth Pottery*," in High Street, is a very old-established manufactory of stoneware, and one of the most extensive in England: the firm of Messrs. Doulton & Watts is known all over the world. Mr. James Watts died in 1858, having for upwards of forty-one years been connected with the firm. The first Mr. Doulton served his time with White of Fulham.

The Messrs. Doulton have recently paid great attention to the improvement of stoneware in an artistic point of view, both as regards domestic utensils and external decorations. The material is almost identical with the German steingut or so-called *grès de Flandres*, the manufacture of which in the sixteenth and seventeenth centuries flourished to such an extent as almost to supersede other descriptions of ware which had not the peculiar strength and durability of the salt-glazed stoneware. Up to about 1867 nothing but useful household wares, chemical vessels, sanitary works, and last, not least, the Toby-fillpot jugs, were manufactured; but in these last vessels the Messrs. Doulton had an interest to the extent of many thousands of pounds a year in the continual production and sale of them throughout the country, and so great is the demand for those articles, that their travellers have frequently requested them to produce a new variety of the venerable—we will not say time-honoured—Toby-fillpot.

About 1856 a school of art was instituted at Lambeth, which, under the superintendence of Mr. Sparkes, kept on steadily increasing in usefulness, and many art students acquired such proficiency in modelling and design as to attract the attention of Mr. Henry Doulton, and he conceived the idea of introducing art work as a branch of his business, and he engaged some

of the best hands to carry out his plans, and the first results were some vases and jugs of ornamental form and character which were sent to the Paris Exhibition in 1867. The first attempt was incised or sgraffito work, the design being scratched in with a point while the pot was still wet, and filled in with a colour that would stand the heat of the kiln and complete the process at one baking, called by the French *au grand feu*. Subsequently another method was adopted, viz., after the vase was turned and still moist, moulded pieces of clay, usually of a different colour to the body, were made in forms of dots, discs, flowers, scrolls, and borders, and pressed on to the surface; carving out the surface in low relief in leaves, &c., and other decorations too numerous to notice here.*

Mr. Doulton has laid down rules which materially tend to the improvement of the art. Among these, no copy of a previous pattern is made and no duplicates, hence mechanical reproduction is avoided, the object being to obtain variety and originality in every piece.



Miss Hannah B. Barlow cleverly and quickly delineates animal life with a point on the moist surface, which in a few strokes are wonderfully true to nature. In this branch she is assisted by her sister; her mark is here given. Her brother, Mr. Arthur B. Barlow, models wreaths and ornaments on the ware; he was also an art student at Lambeth. His mark is in the margin.

A talented artist at the Lambeth pottery is George Tinworth, originally a wheelwright, but not liking the trade, he entered the art school and became a first-rate modeller. His medallions of sacred and classical subjects are exceedingly clever, as are also his architectural decorations in terra-cotta reliefs on jugs, &c.

During the year 1879 this artist (G. Tinworth) has completed two important works in terra-cotta, viz., the reredos for York Minster and a series of semi-circular panels for the Guards' Memorial Chapel in Birdcage Walk, the latter being entirely Scripture subjects from both Old and New Testaments.

In Doulton ware he has produced a curious and elaborate fountain of spiral construction, comprising panels of Scripture subjects connected with water. This was originally designed for the garden adjoining the Prince of Wales pavilion at Paris Exhibition, 1878.

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* Mr. Henry Doulton's efforts to promote the potter's art, both in modelling and artistic adornment, resulting from the encouragement given by him to the most successful artists in his special department, have been acknowledged far and wide, but the highest compliment that could be paid him has recently been worthily accorded by the presentation of the Gold Albert Medal of the Society of Arts by H.R.H. the Prince of Wales, on the very spot where his success has been attained, viz., "The Lambeth Works," on the 21st December 1885, "for the impulse given to the production of art pottery in England."

At the same exhibition was introduced a new variety of Doulton ware in the "pâte sur pâte" style, this being entirely produced in salt-glazed stoneware, no colour being added further than that contained in the clay itself, and no glazing except that of the salt fumes. The chief artists in this ware are—

Miss E. Simmance, whose mark is E.S.

Miss E. D. Lupton, „ „ EDL

both of whom have been trained at Lambeth School of Art.

In the year 1872 Messrs. Doulton turned their attention to a finer quality of ware, which in its "biscuit" state was submitted to the artist. To this ware the name of "Lambeth faience" has been applied, and the following distinctive mark has from the commencement been used.

The essential difference between this Lambeth faience and the Doulton ware is that the former is produced by painting the design on the form after it has been first fired to the biscuit state, and then submitting it to the second firing after dipping in a transparent glaze.

Since then various other developments have been made, one of which has been the introduction of yet another entirely distinct ware, termed "Doulton impasto" ware. This was introduced in 1879, the first pieces being drawn from the kiln and shown on the visit of the Princess of Wales and Crown Princess of Prussia to the Lambeth Works. The distinctive trade-mark used from the commencement has been as shown.

This ware is produced by painting in relief on the ware in various shades of stained clay previous to the final firing and glazing, and is capable of very rich and spirited effects of decoration. The chief artists in this ware are—

Miss Collins. Miss F. Linnell.

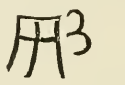
In Lambeth faience the chief decorative artists are—

Miss M. Capes. Miss Crawley.

Miss F. Lewis.

In Doulton ware, in addition to those named—

Miss Edwards. Miss Florence Barlow.

Mr. Butler. 

The *London Pottery*, belonging to James Stiff, is an old-established business. The manufacture of stoneware drain-pipes, &c., is now carried on. It was for many years conducted by Mr. Waters, and was originally, we believe, a delf pottery, established about 1751; it stands on the site of Hertford House.

Another pottery was established by Mr. Northern, who was an apprentice at Mr. White's at the Fulham Pottery; it is devoted principally to drain-pipes, &c.

The Southern Embankment from Westminster Bridge to Vauxhall has driven away many potters, who, for the convenience of transit, had established manufactories by the river-side.

Southwark. Gravel Lane. Nathaniel Oade was a potter here in 1718; this is made known to us by a paragraph in the *Post-Boy* of March 1, 1718, whence it appears he had four sons; and because the father would not turn over his house and trade to them, and be contented with what property he had, they swore they would have it in spite of him. They consequently arrested him in a sham action in the Marshalsea Court for £500, when the four sons and the attorney turned the mother and servants out of the house and barricaded the doors, having conveyed into it arms and provisions. In their rage they shot a woman who was passing by, also their own mother and a servant, who would not give up possession of the books of account; the constables and the military arrived, they at length capitulated; they were subsequently tried: the youngest son and a carpenter were found guilty of murder and hanged, the others of manslaughter only.

A communication was made to the Royal Society, June 21, 1750, by William Jackson, a potter, that the roof of a pot-house at Lambeth belonging to Mr. Oade in Gravel Lane was thrown down by the earthquake, March 1749–50.

VAUXHALL.

In *Houghton's Collections*, March 13, 1695–96, we read: "Of tea-pots in 1694 there came but ten, and those from Holland. To our credit be it spoken, we have about Faux Hall, as I have been informed, made a great many, and I cannot gainsay but they are as good as any came from abroad."

Thoresby, in his *Diary* on May 24, 1714, with his friend Boulter,

"went by water to Foxhall and the Spring-garden. After dinner there, we viewed the pottery and various apartments. Was most pleased with that where they were painting divers colours, which yet appear more beautiful and of different colours when baked.

The Vauxhall Pottery abutted on the Thames, close to Vauxhall Bridge, and in the High Street, Vauxhall, and the delf manufactory in Princes Street, Lambeth, was included in it. It is probably the same spoken of in the preceding paragraph, but we do not know the names of the previous proprietors. Mr. Wagstaffe had the Vauxhall Pottery towards the end of the last century; he died about 1803 or 1804. The business and premises were left by Mr. Wagstaffe to his nephew, Mr. Wisker, who carried it on until his death in 1835.

In 1833 John Wisker patented "certain improvements in machinery or apparatus for grinding covers or stoppers for jars, bottles, and other vessels made of china, stone, or other earthenware."

Mr. Alfred Singer, who has kindly responded to our inquiries relating to the Vauxhall Pottery, says: "I have always understood that it was in existence in the time of Charles II., but when it was first established I have no idea." He continues: "The Vauxhall Pottery was purchased for me in 1835 of the executors of Mr. Wisker; the business was carried on by me for thirty years, from 1835 to 1865. The premises are now pulled down and built over."

In April 1839, Alfred Singer, in conjunction with Henry Pether, patented "certain improvements in the preparation and combination of earthenware or porcelain for the purpose of mosaic or tesselated work." These are, first, "the mode of producing the pieces for the formation of mosaic work by cutting clay or other plastic material into rectilinear figures by means of intersecting wires stretched in a frame." Second, "the forming of ornamental slabs of mosaic work by cementing together small pieces of porcelain or earthenware of various figures and colours on slabs of slate, stone, or other suitable material."

This important revival of geometrical mosaic by Mr. Singer, aided by his ingenious assistant, Mr. Pether (although tesselated pavements of similar character had been in general use from the time of the ancients), literally paved the way for a beautiful and durable material for the floors of public and private buildings, and Mr. Herbert Minton was not slow in availing himself of Mr. Singer's patent, from whom he took out a license for laying small tiles and tesseræ of coloured clay, which he brought to great perfection.*

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* This patent, it must be remembered, is quite distinct from another (also a revival), taken out in January 1830, by Mr. Samuel Wright of Shelton, for making encaustic tiles or ornamental tiles, bricks and quarries for floors, pavements and other purposes, and decorating them in various colours and patterns by impressing the patterns on the clay and filling up the

Mr. Singer says: "For many years the only ware made at the Vauxhall Pottery was delf. At what date the salt-glazed stoneware was introduced I do not know, and have often tried to ascertain; but I know the delf business was removed to Mortlake long before Mr. Wisker's time, and stoneware only has been produced at the Vauxhall Pottery for nearly a hundred years.

"In 1850 the delf business was removed from Mortlake to Princes Street, Lambeth, opposite the pottery, and carried on there by Mr. Wisker, and Mr. Singer after him, until 1846, when the premises were sold to the South-Western Railway Company, and the manufacture, which had latterly diminished, was finally abandoned; this was the last and only delf ware pottery in England. The goods latterly produced were confined to pomatum pots, Dutch tiles, wine and butter coolers, &c., but formerly a great variety of domestic ware was made there."

MORTLAKE.

The first mention we have found of this pottery is, that "on Friday, June 8, 1764, Mr. Jackson, potter at Mortlake, was found hanging in a hayloft belonging to Mr. Langton. No reason can be assigned for his committing this rash action, as he was in good circumstances."

We do not know the date of the establishment of the delf pottery at Mortlake, but it was not in existence early in the eighteenth century. The works were taken by Mr. Wagstaffe towards the end of the last century, but who his predecessor was we have no information; at his death they were left by will to his nephew, Mr. Wisker, together with the Vauxhall Pottery. Both delf and stoneware (but principally the former) were made at Mortlake. The business and all the materials, as well as all the hands employed, were removed to London by Mr. Wisker about 1820 or 1821, and continued on his premises in Princes Street, Lambeth, until 1846.

Lysons (edit. 1811) says: "The manufactory of delf is now carried on by Wagstaffe & Co. There is a small manufactory of white stoneware belonging to Mr. Joseph Kishire." A very large delf punch-bowl,

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cavities with clay or slip coloured with metallic oxides. It was subsequently purchased by Mr. Minton.

A third patent was taken out in June 1840 by Mr. Richard Prosser, for solidifying china clay in a dry powder by subjecting it to a great pressure in iron moulds, thus avoiding the shrinkage in the kiln by evaporation of the moisture and producing a substance of extraordinary density and evenness of texture throughout its body.

These three important patents of Mr. Singer, Mr. Wright, and Mr. Prosser were the groundwork of Mr. Minton's future excellence and perfection in the manufacture of coloured tesseræ and encaustic tiles, which were laid out in exquisite patterns from designs of Mr. Owen Jones, Mr. Digby Wyatt, and other celebrated artists.

of Mortlake enamelled earthenware, made about the middle of the eighteenth century, white ground, painted in blue with scrolls, medallions, masks, flowers, and birds, 21 inches diameter, and a framed panel of twelve tiles of Mortlake delf, of the same date, artistically painted in dark blue, with a rocky landscape, ruins, and figures, on white ground, 20 inches by 15 inches, were removed from Mortlake in 1820, and subsequently presented to the South Kensington Museum by Mr. Alfred Singer; these are both painted by hand in a masterly manner.

Uncertain. We have met with examples of fayence stamped with the name of Mist. London; but he was probably an agent in the metropolis for some house in the Potteries. An inkstand in black ware ornamented with engine-turning, is in the Geological Museum; a flower-pot in the style of Wedgwood, belonging to Lady C. Schrieber, was destroyed, with many other interesting pieces of English pottery, in the disastrous conflagration at the Alexandra Palace in 1873.

MIST. LONDON.

Isleworth. Established 1760. Porcelain discontinued about 1800; "Welsh ware" in 1825; established by Joseph Shore, from Worcester, The factory was situated at Railshead Creek, close to the ferry at Isleworth; it was on a small scale, employing from fifteen to twenty hands, and two kilns, one used for "biscuit," the other for "glazing." The principal painter was Richard Goulding, who married Joseph Shore's daughter, assisted by his son William, one or both of whom had probably been decorators at Worcester, and the factory came, by will, to the Gouldings, who carried it on after Shore's death. The superintendent of the works was Benjamin Quarman, who died in 1787; the manufacture of porcelain was, however, continued. Lysons, in his *Environs of London* (vol. iii. p. 122), published in 1795, says: "There is a china manufactory at Isleworth belonging to Messrs. Shore & Co." The stock of china remained in the factory unsold for more than thirty years, and was dispersed by auction at Isleworth about the year 1830, and it is probable much of the ware is still preserved in the china closets of the residents in the neighbourhood.

W.m GOULDING
June 20.th 1770.

The late Mr. Thomson, great-grandson of Joseph Shore, possessed several specimens, among which was a basin painted with blue flowers in Oriental style, of exactly the same fabric and similar in decoration to the porcelain of Worcester, bearing the early mark of a crescent; others are painted in colours, white china figures, &c.; they also decorated Oriental porcelain. The manufacture of pottery was carried on simultaneously, and continued to be made until about 1825; it was called Welsh ware, a strong and close earthenware, streaked with yellow and brown glaze in a zig-zag pattern, as jugs, dishes, shallow pans, &c.

The manufactory was removed to Hounslow, but the distance from the metropolis, and other causes, rendered it unprofitable, and it was given up about two years after.

A porcelain cup and saucer, in Mr. Tulk's possession, is painted with blue flowers and embossed leaves. A butter-boat belonging to the author is of good glaze, embossed with daisies and leaves, and painted in blue, like Worcester, presented to him by Mr. Tulk, to whom he is indebted for calling his attention to the Isleworth porcelain manufactory.

THE BOW CHINA FACTORY.

CALLED "NEW CANTON."

Recent discoveries have brought to light many important particulars relative to the Bow porcelain manufactory, both as to its history and the description of ware made there. It was situated in the parish of Stratford-le-Bow, commonly called Bow, in the county of Middlesex, and is supposed to have been established about 1730. Our first notice of it, however, does not commence until the year 1744; at that time a man brought over from America samples of earth suitable for making china like the Oriental. William Cookworthy of Plymouth, writing to a friend in 1745, thus mentions the circumstance. He says:—

"I had lately with me the person who has discovered the *china earth*. He had with him several samples of the china ware, which I think were equal to the Asiatic. It was found on the back of Virginia, where he was in quest of mines; and having read Du Halde, he discovered both the *petunze* and *kaolin*. It is this latter earth which he says is essential to the success of the manufacture. He is gone for a cargo of it, having bought from the Indians the whole country where it rises. They can import it for £13 per ton, and by that means afford their china as cheap as common stoneware; *but they intend* only to go about 30 *per cent. under the Company*."

The *Company* here mentioned, which the American intended to undersell, was evidently the *Bow Porcelain Company*, the only one at that time known to be in existence in England.

Although Cookworthy was evidently much interested in the discovery, he did not at that time pursue the subject further, at least in a practical manner. It seems very probable that this American having applied to the proprietors of the Bow China factory through Mr. Thomas Frye, he made terms with them to purchase a supply of this new earth, and Frye was solicited to take the management. This would also account for many of the early specimens of Bow china being of hard paste, a fact which has frequently been observed by collectors. The patent for making porcelain from this new material was taken out in December 1744, and runs thus:—

Edward Heylin, in the parish of Bow, in the county of Middlesex, merchant, and Thomas Frye, of the parish of West Ham, in the county of Essex, painter, took out a patent on the 6th of December 1744 for "a new method of manufacturing a certain mineral, whereby a ware might be made of the same nature or kind, and equal to, if not exceeding in goodness and beauty, china or porcelain ware imported from abroad. *The material is an earth, the produce of the Cherokee nation in America, called by the natives* UNAKER." A glass is formed in the usual way with one part of either "pot-ash, fern-ash, pearl-ash, kelp, or any other vegetable lixiviall salt," and "one part of sand, flints, pebbles, or any other stones of the vitrifying kind," and reduced to an impalpable powder, and mixed in different proportions, according to the nature of the ware to be made, with *unaker*, from which sand and mica have been removed by washing. They are then kneaded together, thrown or moulded, and put into a "kiln burned with wood," called "biscuiting," then painted and glazed with *unaker* and the glass above described; "they are not to be taken out of the kiln till it is thorough cold."

The second patent was taken out by Frye alone.

On November 17, 1749, "Thomas Frye, of the parish of West Ham in the county of Essex, painter, for a new method of making a certain ware, which is not inferior in beauty and fineness, and is rather superior in strength than the earthenware that is brought from the East Indies, and is commonly known by the name of China, Japan, or porcelain ware." Animals, vegetables, and fossils, by calcining, grinding, and washing, are said to produce an insoluble matter named *virgin earth*, but some in greater quantities than others, as all animal substances, all fossils of the calcareous kind, as chalk, limestone, &c.; take therefore any of these classes, calcine it, grind and wash it in many waters; these ashes are mixed in certain proportions with flint, "white pebble or clear sand," and with water, made into balls, highly burned and ground fine, and mixed with a proportion of pipeclay; it is then thrown on the wheel, and, when finished, dried, burnt, and p inted with "smalt or saffer," when it is ready to be glazed with a glaze, made first by making a glass with saltpetre, red lead, and "sand, flint, or other white stones," grinding it up well, and mixing it with a certain proportion of white lead, adding a little smalt to clear the colour. After dipping and drying, the articles are put in cases and "burned with wood till the surface is clear and shining."

We must pause here to give an account of Thomas Frye, who though perchance little known or even heard of by many of our readers, was described in his epitaph as "THE INVENTOR AND FIRST MANUFACTURER OF PORCELAIN IN ENGLAND." Thomas Frye was born in or near Dublin in the year 1710; he was of obscure parents, and came to London in 1738, when he painted a portrait of Frederick Prince of Wales for Sadler's Hall. After he had continued his profession as an artist and engraver for some years, a scheme was set on foot to introduce a new method of making china at Bow, of which he was solicited to take the management. This he did with alacrity, and to bring it to perfection spent fifteen years of his life among furnaces, which had so ill an effect upon his health

that he nearly destroyed his constitution. In 1759 he left Bow, and went into Wales for change of air, and having recruited his health, he returned to London in April 1760, and took a house in Hatton Garden, where he resumed his profession as an artist, and executed some important mezzotint engravings. The life-sized mezzotints he published were about thirty in number; their dates are from 1760–62. A beautiful head of a boy sharpening a pencil, in the possession of the Marquis of Huntly, is probably by Frye, but being a proof, has no signature or date. Lady Charlotte Schreiber has a collection of his portraits; those which have been identified are—

1. Of himself, signed "Ipse;" 2. His father; 3. His mother; 4. His daughter; 5. George III.; 6. Queen Charlotte; 7. Garrick to the right; 8. Garrick to the left; 9. The Duchess of Northumberland; 10. Elizabeth Gunning, Duchess of Argyle; 11. Maria Gunning, Countess of Coventry; 12. The third Miss Gunning; 13. Elizabeth, Countess of Berkeley; 14. Miss Stothouse; 15. Head of a boy with pencil.

The following list of the portraits by Thomas Frye has been obligingly supplied by Messrs. Colnaghi & Co., Pall Mall, East:—

1. Portrait of himself holding a crayon in his right hand, 1760; two states, one before letters.
2. Portrait of himself in a turban, both hands on a book, 1760.
3. „ „ oval, profile head and shoulders, 4to.
4. Mrs. Frye, an old woman, profile turned towards the left, both hands on a crutch.
5. Miss Frye.
6. George III.
7. Queen Charlotte, 1762 (24 × 17).
8. Do. do. do. (20 × 14).
9. Do. do. do. (14 × 10).
10. An old woman, profile turned towards the left, in a turban, the hand raised.
11. A young man holding a candle, and seeming terrified.
12. A young man leaning on a table and reading by the light of a candle, 1760.
13. A man, profile turned to the right, his head leaning on his left shoulder, his hand on his chair, 1760.
14. A man, profile, his head leaning on his left hand.
15. A man, profile turned towards the left, with a cap on his head, and holding his spectacles in his right hand.
16. A man in a round wig, his hand on his cloak.
17. A woman looking to the right and holding a fan, 1760.
18. Do. profile to the left, hand on a tippet covering her bosom.
19. Do. profile to the right, in a pearl necklace, hands crossed.
20. Do. do. with a feather in her hair, a string of pearls with band.
21. Do. profile to the right, in a small cap with black ribbon.
22. Do. in a dress bordered with fur.

23. A young lady in a bonnet, shadowing her face, leaning her head on her left hand, and holding a fan in her right.
24. A young girl simply dressed.
25. A woman in a cap, her head leaning towards the left.
26. Do. full face, wearing a pearl necklace.
27. Do. in a cloak bordered with fur, right hand on her left arm.
28. A negro in deep meditation.

About the beginning of George III.'s reign he undertook to give the public prints of both the King and Queen, and used to frequent the playhouse in order to obtain likenesses. It is reported that this was perceived, and both their Majesties had the condescension to look towards the artist, in order to afford him an opportunity of perfecting his work. Both these mezzotints were executed in a very superior style; the hair in particular may vie with the first engravings, and the lace and drapery were equally exquisite. After this he scraped about sixteen heads of the same large size, chiefly from imagination, as the ladies at that time who were applied to would not consent to sit for their portraits, pleading in excuse that they did not know what company they might be placed in.

He had two daughters who assisted him in painting the china at Bow; they both married indiscreetly, and gave their father much uneasiness. One of them married a Mr. Willcox, respecting whom we have some information in a letter from Josiah Wedgwood to Bentley, dated 25th June 1769. He says, "A Worcester china painter of the name of Willcox applied to me; he had served his time to Mr. Christian of Liverpool. He has a wife who paints and is very ingenious: she is at present finishing some work at Worcester. Willcox says she is an excellent copier of figures and other subjects, and a much better hand than himself. He showed me two heads of her doing in Indian-ink, which are very well done. She is a daughter to that Frye who was famous for doing heads in mezzotints, which you have seen. Willcox is at present employed by Twemlo's, but not engaged; he wants to be fixed, and would article for any time. I like his appearance much: he seems a sober, solid man, and has nothing flighty or coxcombical in his dress or behaviour, of which most of this class are apt to contract a small tincture. His wife and he have very good wages at Worcester, better he believes than ever he must expect again; they would now be content, both of them, at 25s. per week, which is low enough, if they will be tolerably diligent." Mrs. Catherine Willcox proved to be an admirable artist, and her services extended over a considerable period, probably until her death in 1776; she painted the best single figures, groups, and borderings on the Etruscan ware, between 1769 and 1776, and headed the group of female painters who were engaged on the great Russian service.

Thomas Frye died of consumption, 2nd April 1762, in his fifty-

second year. In the words of his epitaph, "No one was more happy in delineating the human countenance; he had the correctness of Van Dyck and the colouring of Rubens. In miniature painting he equalled, if not excelled, the famous Cooper, and left some fine specimens of his ability of that sort of engraving called mezzotinto." But to return:

In 1750 the concern was evidently of considerable importance, and had doubtless been gradually increasing its business for some years previously, until the works were taken by Messrs. Weatherby and Crowther, at the period referred to in the following documents.

From 1753–63 we find in *Kent's Directory* their names occurring every year as potters at St. Catherine's, near the Tower. This was the warehouse for china intended for the London market, but a retail shop was subsequently opened in Cornhill.

In Aris's *Birmingham Gazette* for November 1753 appears the following advertisement:—

"This is to give notice to all painters in the blue and white potting way and enamellers on china ware, that by applying at the counting-house at the china-house near Bow, they may meet with employment and proper encouragement according to their merit; likewise painters brought up in the snuff-box way, japanning, fan-painting, &c., may have an opportunity of trial, wherein if they succeed, they shall have due encouragement. N.B.—At the same house a person is wanted who can model small figures in clay neatly."

We quote the following passage from a work entitled *Handmaid to the Arts* (2nd edition, 1764, vol. ii. p. 354), written, it is supposed, by Robert Dossie, to show that other methods were adopted, viz., a sort of compost of ground Oriental china, mixed with a vitreous flux. The writer, although unwilling to mention the names of the manufactories, evidently means Bow and Chelsea. He says:—

"There have been several similar compositions used for the imitation of china ware in the works set on foot in different parts of Europe, and among the rest I have seen at one of those carried on near London eleven mills at work grinding pieces of the Eastern china, in order, by the addition of some fluxing or vitreous substance which might restore the tenacity, to work it over again in the place of new matter. The ware commonly produced at this manufactory had the characters correspondent to such a mixture, for it was grey, full of flaws and bubbles, and from want of due tenacity in the paste wrought in a very heavy clumsy manner, especially with regard to those parts that are to support the pieces in drying. A very opposite kind is produced in another manufactory in the neighbourhood of London, for it has great whiteness, and a texture that admits of its being modelled or cast in a most delicate manner; but it is formed of a composition so vitrescent as to have almost the texture of glass, and consequently to break or crack if boiling water be suddenly poured upon it, which quality renders it unfit for any uses but the making ornamental pieces. A later manufactory at Worcester has produced, even at very cheap prices, pieces that not only work very light, but which have great tenacity, and bear hot water without more hazard than the true china ware."

Nollekens the sculptor, in effecting a purchase of the model of a boy by Fiammingo from Betew, a dealer in articles of *vertu*, then residing in Old Compton Street, though the price was only fifteen shillings, was desirous of making an exchange, when the following conversation ensued (*Nollekens and his Times*) :—

"*Nollekens.*—Do you still buy broken silver? I have some odd sleeve-buttons, and Mrs. Nollekens wants to get rid of a chased watch-case by old Moser, one that he made when he used to model for the Bow manufactory.

"*Betew.*—Ay, I know there were many very clever things produced there; what curious heads for canes they made at that manufactory; I think Crowther was the proprietor's name. He has a very beautiful daughter, who is married to Sir James Lake.* Nat Hone painted a portrait of her in the character of Diana, and it was one of his best pictures. There were some clever men who modelled for the Bow concern, and they produced several spirited figures—Quin in Falstaff; Garrick in Richard; Frederick, Duke of Cumberland, striding triumphantly over the Pretender, who is begging quarter of him; John Wilkes, and so forth.

"*Nollekens.*—Mr. Moser, who was keeper of our Academy, modelled several things for them; he was a chaser originally."

This must have been about 1770, for the Royal Academy was not instituted until 1768, and it is said that Bacon, then a lad of fourteen, a pupil of Crisp, a modeller of porcelain, executed several groups and painted subjects for the Bow manufactory. Bacon was born in 1740, and apprenticed to a painter of porcelain at Lambeth, but observing the models of different sculptors sent to a neighbouring potter's to be burnt, he conceived a strong inclination to pursue the art of sculpture, and his progress was very rapid.

There is a very curious document accompanying a Bow china punch-bowl in the British Museum, which we give as having been hitherto almost solely the only authentic account of the Bow Works; it serves to corroborate many allusions and statements that occur in the documents to which we shall presently refer :—

"This bowl was made at the Bow China Manufactory at Stratford-le-Bow, Essex, about the year 1760, and painted there by me, Thomas Craft—my cipher is in the bottom; it is painted in what we used to call the old Japan taste, a taste at that time much esteemed by the then Duke of Argyle; there is nearly two pennyweight of gold, about 15s. I had it in hand, at different times, about three months; about two weeks' time was bestowed upon it. It could not have been manufactured, &c., for less than £4. There is not its similitude. I took it in a box to Kentish Town, and had it burned there in Mr. Gyles's kiln, cost me 3s.; it was cracked the first

* Sir James Lake, of the Firs, Edmonton, married Joyce, the daughter of John Crowther, Esq., on the 14th June 1764. He died in April 1807; she died at Boulogne in 1834, in her eighty-eighth year.

time of using it. Miss Nancy Sha (*sic*), a daughter of the late Sir Patrick Blake, was christened with it. I never used it but in particular respect to my company, and I desire my legatee (as mentioned in my will) may do the same. Perhaps it may be thought I have said too much about this trifling toy. A reflection steals in upon my mind that this said bowl may meet with the same fate that the manufactory where it was made has done, and like the famous cities of Troy, Carthage, &c., and similar to Shakspeare's cloud cap't towers, &c.

"The above manufactory was carried on many years under the firm of Messrs. Crowther & Weatherby, whose names were known almost over the world; they employed 300 persons; about 90 painters (of whom I was one), and about 200 turners, throwers, &c., were employed under one roof. The model of the building was taken from that at Canton in China; the whole was heated by two stoves on the outside of the building, and conveyed through flues or pipes and warmed the whole, sometimes to an intense heat, unbearable in winter. It now wears a miserable aspect, being a manufactory for turpentine, and small tenements, and like Shakespeare's baseless fabric, &c. Mr. Weatherby has been dead many years; Mr. Crowther is in Morden College, Blackheath, and I am the only person of all those employed there who annually visit him.

"T. CRAFT, 1790."

The bowl measures $8\frac{3}{4}$ inches in diameter. (This bowl and the inscription are figured in the *Keramic Gallery*, figs. 433, 434.)

Lady Charlotte Schreiber, whose enthusiastic and unceasing attention has been for some years devoted to the task of elucidating our English keramic history, especially the porcelain manufactories of Bow, Chelsea, Plymouth, and Bristol, and whose interesting collection of specimens, or rather a selection from it, was a few years since exhibited at the South Kensington Museum,* has acquired several books formerly in use at the Bow Works, including books of designs, memorandum books, diaries, and some account books relative to the business; these she has kindly placed at our disposal for the purpose of eliciting information as to the early history of this manufactory. These documents are from the library of Mr. Bowcocke of Chester, whose brother, John, was one of the managers of the works at Bow, to whom all these books originally belonged.

The first contains the accounts from January 1750–51, O.S., in which year the partnership of Messrs. Crowther and Weatherby commenced, up to December 1755. From these it appears that a branch establishment was opened in London in 1753, which, no doubt, was that of St. Catherine's near the Tower, although the place is not mentioned. An account is given in separate columns of the value of the *bisket* and *glazed ware* taken into the warehouse at Bow, and sold out of the warehouses at London and Bow in each year. A statement for the year 1754 is here given to show the extent of the business transacted :—

* Her ladyship has recently presented her valuable collection of English china and Battersea enamels to the South Kensington Museum.

A Weekly Account of Trade, &c., at London and Bow.

1754.		Goods Credited with Discount.			Credit without Discount.			Retail Cash, London.			Cash, per Journal.			Cash Received, Bow.			Goods Returned.		
		£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
January	5	134	15	5	1	1	0	20	4	3	11	1	6	28	17	9½	9	15	0
	12	174	6	1	25	5	6	29	4	8	138	9	3	16	14	8	4	13	0
	19	192	13	6	24	16	10	50	16	0	153	18	9	28	15	10½	15	5	0
	26	115	14	4	1	0	0	59	6	2	94	13	0	20	8	9	16	16	3
February	2	50	16	11	15	19	3	26	2	6	86	15	0	30	9	6½	1	6	0
	9	69	8	7	9	14	7	42	3	9	40	5	4	21	6	1	62	1	5
	16	51	16	8	3	7	6	32	17	5	71	18	5	24	14	7½	7	16	6
	23	48	9	11	71	1	8	38	12	8	58	17	7	22	10	7½	2	19	3
March	2	67	1	3	13	9	6	56	4	3	83	2	5	26	3	10	17	14	6
	9	89	12	7½	8	9	4	44	11	9	145	14	2	35	5	1½		...	
	16	136	17	0½	9	5	6	27	11	5	70	12	6	33	16	4	2	0	6
	23	41	7	5	13	6	0	36	8	10	55	9	6	14	7	0	1	9	0
	30	104	11	0	14	10	6	41	18	3	90	16	2	21	9	9		...	
		1277	10	9	211	7	2	506	1	11	1101	13	7	325	0	0	141	16	11

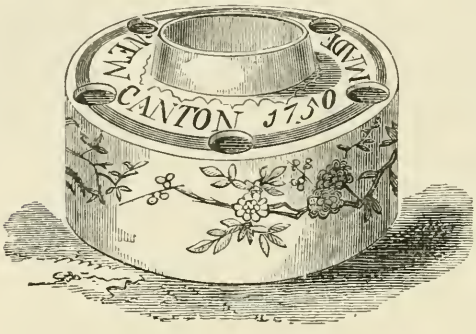
Annual Account of the Porcelain Company's Trade for the Year 1754.

	Sold with Discount.			Sold without Discount.			Cash Received, London.			Cash Received, Bow.			Debts Come in.		
	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
1st Quarter . . .	1277	10	9	211	7	2	506	1	11	325	0	0	1101	13	7
2nd Quarter . . .	2222	11	8	200	0	3	569	3	11	299	10	4	1434	10	1
3rd Quarter . . .	2647	18	1	385	2	2	381	18	11	150	4	0	2184	6	11
4th Quarter . . .	1982	3	8	189	0	0	353	5	8	77	8	11	2429	10	9
Total	8130	4	2	985	9	7	1810	10	5	852	3	3	7150	1	4
Discount 10% .	813	0	0												
	7317	4	2												
Cash received, Bow . . .													852	3	3
„ „ London . .													1810	10	5
Sold without discount . .													985	9	7
Sold with discount . . .													7317	4	2
Total . . .													18,115	8	9

The following extract will show the actual cash receipts at Bow and London, 1751 to 1755, exclusive of the book debts received during the year, which, as will be seen in the preceding account for 1754, amounted to upwards of £7000. This statement gives us an idea of the steady increase of the business, which had nearly doubled itself in five years :—

O.S.	1750–1	£6,573	0 8
N.S.	1752	7,747	4 8
„	1753	10,114	11 6
„	1754	10,965	6 3
„	1755	11,229	15 2

The next entry gives us the weekly account of the biscuit china made at Bow in 1754, and is interesting, as it informs us that the name of the Bow factory was *New Canton*, "the model of the building being taken from that at Canton in China," as distinctly stated by Thomas Craft; it also enables us to appropriate with certainty the china inkstand lately preserved in the Worcester Porcelain Company's Museum, painted with the favourite and well-known Bow pattern of the prunus; it is inscribed on the upper surface, "Made at New Canton, 1750," corresponding with the first year of Messrs. Weatherby & Crowther's partnership. This interesting Bow inkstand is now in the possession of Mr. Walker Joy. Another of the same form came recently into the collection at Jermyn Street, inscribed, "Made at New Canton, 1751," but not so fine a specimen. (See *Keramic Gallery*, fig. 427.)



New Canton or Bow Inkstand.

A Weekly Account of Bisket Ware made at New Canton.

1754.		£.	s.	d.
Jan. 5.	No kilns . .	...		
12.	Do. . . .	...		
19.	Do. . . .	...		
29.	Do. . . .	...		
Feb. 2.	Do. . . .	...		
9.	Do. . . .	...		
16.	Do. . . .	...		
23.	2 kilns . .	128	15	2
March 2.	Do. . . .	126	8	11
9.	Do. . . .	134	9	10
16.	Do. . . .	147	18	6
23.	Do. . . .	129	0	6
30.	Do. . . .	132	14	10
		£799	7	9

1754.		£.	s.	d.
April 6.	2 kilns . . .	109	4	3
13.	Do. . . .	140	13	3
20.	Do. . . .	128	8	6
27.	Do. . . .	115	3	6
May 4.	Do. . . .	121	13	3
11.	Do. . . .	115	16	6
18.	Do. . . .	128	5	0
25.	3 kilns . . .	184	13	8
June 1.	Do. . . .	177	0	8
8.	Do. . . .	177	17	6
15.	Do. . . .	181	14	5
22.	Do. . . .	177	3	0
29.	Do. . . .	169	9	1
		£1927	2	7
		799	7	9
		£2726	10	4

Amount one week with another for 19 weeks is £143, 10s. 0d. each week.

There is a cash-account book for 1757 and 1758, of receipts and payments of a London branch of the Bow factory, either at St.

Catherine's or in Cornhill ; it is balanced weekly. The monies received are principally from customers, whose names are given, and ready money taken daily, cash received from St. James Street, &c., averaging about £120 per week ; the bulk of the money was paid to Mr. Crowther every week, occasionally to Mr. Weatherby.

Mr. Frye frequently received sums varying from £15 to £30, possibly for expenses at Bow. Mr. Heylin's name occurs once or twice, only for small sums. Other payments are for powder gold and for grain gold for Bow ; freight of clay ; weekly wages—to Mr. Brown, 18s. ; Mr. Sandys, 12s. ; Hugh Williams, 12s. ; Stephenson, 12s. ; Burnett, 10s. ; which average about 60s. per week.

The book we now refer to contains memoranda made by John Bowcocke in 1756 ; he was one of the managers, or perhaps traveller, for the Bow Works. In it we find orders from customers, and many interesting notes relating to the business. We shall have occasion to quote largely from this manuscript, as the items throw considerable light upon the various descriptions of ware made there, among which many will be identified by the curious reader.

"1756. Insure £450 on board the *Antilope*, John Cowling. Mr. Crowther paid Thos. Osborne for an anchor for the ship *Antilope* £12, 1s. 2 doz. crimson buttons for Mr. Frye.

"Jan. 29. Mr. Fogg,* a sprig'd sallad vessel, 12s. ; 1 pair sprig'd boats, 6s. ; 16 cooks, 2s. each, abated ; a swan ; two harlequins (returned), 7s.

"March. Mr. Fahy : 9 gentlemen and ladies at 9s., £4, 1s. Mr. White : 1 small flutter, white ; 3 pair of boys and girls ; 1 pair small fidler and companion ; 1 pair tamberines ; 1 cook. Mr. Fogg : 2 doz. odd cups and 2 doz. imag'd small ; 2 pair image ewers ; 6 swans ; 6 white boars ; 6 sprig'd handled cups and 6 cans ; 1 pair sauce-boats, Mr. Vere's pattern, 4s. ; 1 pair large ribbed boats, 4s. ; 1 large dragon milk-pot ; 12 dragon breakfast cups and saucers with good deep colour ; 1 sprig'd upright tea-pot, 3s. ; 1 sprig'd cream ewer ; 24 octagon nappy plates, partridge pattern ; 1 vine-leaf milk-pot.

"March 27. Mrs. Ann Howard, the Lamb, in Broad Mead, Bristol : 10 round dishes ; 2 of each size from the smallest to the largest, both included ; 1 largest octagon dish ; 1 next less size dish ; 36 table plates ; 12 soup plates ; 2 pair rib'd boats ; 3 pair flat salts, without feet ; they must all be the bordered image, blue and pale, as you please. She has it greatly in her power to serve the factory. I hope they will be very neat and charged reasonable ; I have not told her any price. Add 1 soup dish, 13 or not above 14 inches over ; 12 table plates. Imaged pale blue.

"Quy. What's to be done with white bud sprigs ; what quy. of Cupids and B is wanted white ; what floras, &c.

---

* Mr. Fogg was a dealer in china, living in Swallow Street, nearer to Oxford Street than Vigo Lane. His son, after Regent Street was built, had a shop in it. Robert Fogg in Bond Street, china-man, died at Reading in February 1806, in his ninetieth year.

"March 30. Lent Mr. Frye, cash £8.

"April 22. Colol. Griffin, Brook Street: 4 small upright pint mugs to be painted to the very fine landskip pattern, as soon as possible.

"April 22. 4 doz. blue plates, Newark pattern; 8 doz. mosaic do.

"April 28. Lord Southwell. Mr. Heylin has promised him to make an oval tureen, the image pattern, and to be done in 6 weeks without fail. Think of the Chinese head for Mr. Weatherby.

"May 4. Mr. Vanderkist: an enamelled partridge coffee-pot, 9s. Mr. White: 1 imag'd cup and 7 sprig'd chocolates. What is meant by 36 white men with salt-boxes? Mr. Hunter desires to have some mustard ladles as the cream ladles, only small boles and long handles; 6 enamelled roses, 2 pr. green leaf candlesticks, 4 white leaf candlesticks. Mr. Kentish: mandrill coffee-pot. Mr. Fogg: 2 swans, wings open. Mrs. Whitfield to have 1 pr. white branch candlesticks. Mr. Williams: 1 pr. sporters; 1 enamelled pero, 6s.; 1 shepherd, imperial, 7s.; 1 shepherdess, 9s.

"May 7. Quy. whether any Windsor bricks were received at the glass-house, which is charged to the porcelain compy. Paid Mr. Heylin, Minshull's draft, £10, 10s. J. B. Paid Sir Joseph Hankey for Messrs. Weatherby & Crowther, £348, 18s. Mr. Fahy: 1 pr. of the new shepherd and compn.; 1 pr. Dutch dancers, 9s.; 1 gentleman and lady, 18s.; 1 cook, 7s.; 1 boy and girl, 12s.; 1 Paris cries, 6s; 1 woman with chicken, 7s. Whether any *bucks* is wanted? There was 5 pair sent down, and only 1 pair came back. Send down what *does* there is in town, and send down the Bow books.

"May 28. Patterns received from Lady Cavendish: a Japan octagon cup and saucer, lady pattern; a rib'd and scollop'd cup and saucer, image pattern; a basket bordered dysart plate; a Japan bread and butter plate. Mr. Williams: 12 setts blue teas, at 2s. 10d.; a sett compleat of the second *printed* teas.

"May 15. Recd. a pair of birds on pedestals, to be painted for Mr. Legg, corner of Birchen Lane. Lady Stairs: a compleat sett Dresden sprig, the canister top; partridge octagon plates. Mrs. Whitfield to have 1 p. white biscuit candlesticks.

"May 20. Duchess of Leeds: 2 square enamd. and sprig'd desst. 15s.; 1 blue dolphin pickle stand, 5s.; 1 white basin and cover, 3s.; the Duke of Argyle's acct., £20, 5s. The Duchess of Portland's acct. to be made out, and wait on the steward, Mr. Guidon, in Privy Gardens, Whitehall, and will be paid when her ladyship returns.

"June 18. Mr. Fogg: 1 pint *printed* mug, 5s.; 1 half-pint do., 3s. 6d.; 1 fine plate, 4s.; 1 partridge handd. cup and saucer, 3s. 6d. Allowed Mr. Fogg. In a Pero's broken hat, 1s. (Pierrot); in 2 Turks, 3s.; octagon dysart partridge plate, 3s. 6d. Mr. Fogg to know the price of the best cock plates; 4 pair rib'd boats, at 4s. good; 2 pr. small imaged boats and plates; 6 squirrels; butter tubs; 2 small dragon milk-pots; 2 do., a little larger; 1 dragon sugar-dish. Mr. Morgan lent me a leaf for the roses; 4 vauses; 1 pair Minervas of each size. 2 double dozn. of lase and 2 double doz. dysart rose pattern knife handles; to be mounted and sent in Baxter's parcel.

"July 24. Mr. Fogg to have one pair of coloured squirrels. The knife-handles: how many sold of Dresden flowers? and to have a double dozn. mounted. Has

Mrs. Bernardeau had what she ordered of the wheatsheaf? To buy a partridge either alive or dead. To bring down the Chelsea cabbage leaves and bason. Recd. and gave Mr. Beswick receipt for £107, 12s. in full to Sept. 1755, for Weatherby & Crowther. J.B. Mr. Coleman: harliquin, columbine, and Pero (Pierrot). 1 small sprig'd round tea-pot. Goats, swans, and every other sort of toys to be sent in Baxter's order, flat drawers to be made on purpose, and each kept separate. A plate of the Princess Wales' pattern, good.

"Aug. 30. Paid Mr. Heylin's draft on Mr. Crowther for £13, and charged Mr. Crowther's cash acct. with it: quy. how is Mr. Heylin made Dr. and J. C. Creditor?

"Nov. 29. J. Bowcocke borrowed of Mr. Crowther for Bow £30. Mr. Fogg: caudle-cups, white sprig'd and saucers; 3. pr. image cream ewers full blue; 4 white leaf candlesticks, 2s. 3d.; 1 set large sprig'd teas handled; 2 pr. rib'd boats, at 4s. 6d; 1 sprig'd tea pot, 4s., good. Patterns received from Lady Cavendish; a Japan octagon cup and saucer, lady pattern; a rib'd and scollop'd cup and saucer; a basket bordered dysart plate; a Japan bread and butter plate. To be returned in a month, May 28th, 1756."

On analysing these memoranda, although they are but imperfect and necessarily curt, being written only for the writer's guidance, we are made acquainted with many facts not before disclosed; for example, it has never been suggested that *printed* china was produced at Bow, yet it is evident that china was decorated with transfer engravings as early as the year 1756, as appears from the following entries:—

"One pint *printed* mug." "One half-pint ditto."
"A sett compleat of the second *printed* teas."

The patent which Messrs. Sadler & Green of Liverpool proposed taking out as inventors of the process is dated 1756, but they had brought the art to perfection several years before, and had kept it a profound secret. Transfer-printing on enamel was in vogue at Battersea before 1755, and the process would be the same on china as enamel. Horace Walpole, writing to Richard Bentley in September 1755, says, "I send you a trifling snuff-box, only as a sample of the new manufacture at Battersea, which is done with copper-plates." Mr. Binns of Worcester has a Battersea enamel watch-case with the tea-party, from the same plate as the impressions on the china. The *Liverpool Guide* of 1796 says, "Copper-plate printing upon china and earthenware originated here in 1752, and remained some time a secret with the inventors, Messrs. Sadler & Green. The manner in which this continues to be done here remains still unrivalled in perfection."

The proprietors of the Bow Works availed themselves of assistance by occasionally sending their china to Liverpool to be printed. All the pieces decorated with transfer engravings have, without discrimination, been erroneously assigned to Worcester, owing to the want of a thorough

investigation of the quality of the body. Lady Charlotte Schreiber has a teapot with the transfer portrait of the "Prussian Hero," the handle and spout ornamented in relief with the enamelled flowers peculiar to Bow; a bowl with prints of the well-known tea-party and garden scenes, and two plates, part of "a sett of the second *printed* teas," before alluded to, with poultry and leaves: all these are undoubtedly of Bow body, probably decorated with transfers at Liverpool.

Large quantities of blue-painted ware issued from the Bow Works, and there are frequent allusions to them in the order-book for cheap services. On examining the blue pieces which can be safely assigned to Bow from the nature of the body, there is a peculiarity in the glaze which arises in this way: blue being at that time the only colour that would bear the intense heat of the kiln (*au grand feu*,) it is always painted on the biscuit before being dipped in the glaze, consequently portions, however slight, are apt, while the glaze is in the fluid state, to spread over the surface, giving it a blue tinge, especially on large surfaces; the other colours, as well as the gold, are painted *over the glaze*, and set in a kiln of lower temperature, called the reverberatory or muffle-kiln.

The following extract from Frye's patent of 1744 shows the exact method adopted at Bow:—

"The articles are 'put in a kiln and burned with wood,' called *biscuiting;* if they are very white, they are ready to blue with lapis lazuli, lapis armenis, or zapher, highly calcined, and ground very fine; they are then dipped in the glaze, and burnt with wood until the surface is clear and shining, and, when the glaze runs true, let out the fire. They are not to be taken out of the kiln till it is thorough cold."

We find in the order-book the blue Newark pattern, blue dolphin pickle-stand, "setts of blue teas." A dinner service was ordered to be "blue and pale as you please," &c.

Among the patterns noticed in the same books are white bud sprigs, sprigged tea sets, and Dresden sprigs; partridge services, imaged services, and dragon services were in great demand; Chelsea cabbage leaf, the lady pattern, and the Princess of Wales' pattern, white men with salt boxes, mugs painted to the fine landscape pattern, &c.

Of the figures and groups only a few are mentioned, such as Minerva of two sizes, Flora, imperial shepherd and shepherdess, the new shepherd and its companion, Cupid, gentleman and lady, boy and girl, fluter, fiddler, harlequin, columbine, and Pierrot or clown, tambourine player, sportsman, cook, Dutch dancer, woman with chicken, Turk and companion female figure, birds on pedestals, swans, boars, squirrels, buck and doe, goat, and toys of all sorts.

These short notices of Bow figures, although far from being impor-

tant examples, will remind many of our readers of similar pieces which have been classed as Chelsea.

Dr. Diamond has a statuette of Bow porcelain representing Fire (one of a set of the Elements), a semi-draped female holding an urn from which flames are issuing, and by her side a phœnix rising from the flames; this figure bears the marks of the sword and anchor in red. Mr. Durham, the eminent sculptor, and who, having studied the works of his predecessors, is intimately acquainted with their style, at once pronounced this to have been modelled by John Bacon, R.A., who, it is recorded, designed for the Bow manufactory: he pointed out the peculiarities of his style in the limbs of the figure, and especially the phœnix, which has been repeated in some of his larger groups in marble.

An earthenware mug, with raised decorations, and coloured group of a man and woman, and sprigs of hawthorn, &c., similar to Bow, has the name of "C. Bacon, 1746;" in the possession of Mr. Pritchard, Brislington.

We may also refer to the pair of white china figures of Woodward, the actor, in the character of the Fine Gentleman, and Kitty Clive as the Lady in *Lethe*, in the costumes as given in Bell's *Collection of Plays*. A pair of these in the white Bow china, exquisitely modelled and finished, bear the date 1758 stamped in the clay; they are in the possession of a lady whose family has retained them ever since they came from the factory. A fine example belonging to Mr. John J. Bagshawe is figured in the *Keramic Gallery*, fig. 422, where many other pieces of Bow china may be found.

Memorandum Book of John Bowcocke for 1758.—There is little to interest us in this book. Bowcocke was at Dublin for the first eight months, receiving consignments of glass and china from the works, which were sold mostly by auction; the money taken was remitted weekly to the company.

"Feb. 9, 1758. Dublin. I went to see Sheridan in *Hamlet*.

"April 19. Lady Freik show'd me two tureens she brought from France, moulded from a full-grown cabbage (a sketch is given).

"Aug. 22. At Nottingham. Called on Mr. Rigley; he says he was used ill about some figure Thorpe sent, not to order; has been done.

"Sept. 24. At Bow. Went to hear Mr. John Crowther preach his first sermon.

"Oct. 16. Bought a china figure for Mrs. McNally, 4s.; painting do. 1s. 3d.; treating Mrs. McNally, wine 1s.; went to see her home from the play, 1s.; purl, 2d."

This lady was a good customer of the firm. On referring to the cash-book, we find she paid on October 16, £18, 13s. 9d.

"Nov. 27. At Bow. Observed in the burning of the biscuit ware that dishes and plates should be burnt in new cases, and only one in each case, as when two are burnt in one another, it is certain that one is always bad. All handled chocolates and coffees and handled teas to be burnt with covers.

"Dec. 26. Dined with Mr. H. Frye and family at Stratford."

In the front of this book is a note in pencil, written in 1866, stating that—

"One hundred years since, John Bowcocke died, Tuesday, Feb. 26, 1765, at 6 o'clock in the evening, of lockjaw. He was brother to William Bowcocke of Chester, painter, my mother's father.—THOS. BAILEY."

In the same collection are two books of pencil sketches by a French artist named De la Cour of plants, trees, festoons of flowers, rococo scrolls, cane-handles, frames, chimney-pieces, landscapes (among which is a view of London), and figures, single figures for statuettes, &c.; another book contains coloured engravings by Martin Engelbrecht of Nuremberg of a great variety of subjects suitable for painting on china, costumes of various nations, ladies and gentlemen splendidly attired, shepherds and shepherdesses, garden scenes and summer-houses, palaces, birds, animals and insects, hunting scenes, musicians, Chinese figures and scenery, interlaced ornaments, &c. A fourth book, published by Edwards & Darley, 1754, consists of engraved subjects: Chinese interiors, vases, figures, pagodas, bridges, animals, exotic birds, insects, &c.; the Chinese designs are mixed up with rococo scrolls and other ornamental work.

Having now carried our readers through the books referring to the Bow Works, we will take up the thread of the history, which we have brought down to the time when it was evidently in a most flourishing state, in the year 1758. We have no positive information how long it remained so, but it could have been only a few years before symptoms of decay became apparent. However, we find in *Kent's Directory* that the firm of "Weatherby & Crowther, potters, St. Catherine's," was continued down to the year 1762, when the catastrophe we are about to relate took place. We read in the *London Chronicle* of October 1762, "Mr. Weatherby, one of the proprietors of the Bow china warehouse in Cornhill, died at his house on Tower Hill on the 15th October 1762."

Mr. Thomas Frye, under whose management, and by whose talents as an artist, and by his practical knowledge, the china had been brought to that perfection for which the manufactory had become so celebrated, and who had for more than fifteen years devoted his exertions to this end, died in April 1762; and although from ill-health he was compelled to leave Bow in 1759, yet his advice and assistance was doubtless attainable when required.

These events combined must have proved a great blow to the concern, and may have been the causes which hastened its dissolution; for

in the next year, viz., in 1763, the concern was broken up, and we find gazetted as a bankrupt, "John Crowther, of Cornhill, chinaman."

We have three advertisements of the sale of the stock of "Bow China porcelain," by order of the assignees of John Crowther, bankrupt; on the 12th March 1764, and following days, at the Bow warehouse in Cornhill; on May the 19th, 1764, and on the 30th of the same month. The last took place at the great exhibition-room in Spring Gardens, "consisting of a large quantity of the finest porcelain, chose out of the stock in curious figures, girandoles, and branches for chimney-pieces, finely decorated with figures and flowers, &c., dishes, compotiers, &c., beautiful desserts of the fine old partridge and wheatsheaf patterns, a quantity of knife and fork handles, some neatly mounted, and a variety of other porcelain."

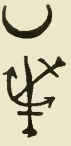
In 1764 among the list of bankrupts occurs, "Benjamin Weatherby, of St. Catherine's, merchant," perhaps a son of the partner in the Bow Works.

Mr. Crowther, however, still retained the works at Bow, and his name alone appears in the concern. We know nothing of its prosperity under the new directory; but it is probable, with Mr. Crowther's knowledge (who seems to have been essentially the working partner), that it still maintained its position.

In the *Directory*, 1770–75, it is stated that John Crowther, of the Bow China Works, had a warehouse at 28 St. Paul's Churchyard. It was about 1775 or 1776 that the works were disposed of to Mr. Duesbury, and all the moulds and implements transferred to Derby. Mr. Crowther was, according to Thomas Craft's account, an inmate of Morden College, Blackheath, in 1790; he was elected on the 20th March, 1777, the year after the disposal of the works to Mr. Duesbury.

The Bow figures and groups were, as a rule, made for purposes of utility as well as ornaments for the chimney-piece, and it may be observed as a frequent occurrence that on the back of these figures there is towards the base a square hole pierced through the body of the clay before glazing; this peculiarity, which is never found on Chelsea figures, may therefore be taken as a criterion. This hole was for the insertion of a metal stem, branching out as might be required, to support nozzles for candles, usually painted green with leaves passing up the back of the figure; there is also occasionally a round hole underneath the foot for riveting the metal stem. Some bow figures have the mark of the dagger and anchor under this square hole, sometimes the letter B impressed. There are many other points of distinction between Chelsea and Bow, especially as regards the colours; on the latter, crimson, pale blue, and yellow are the most frequent, and the scrolls on the stands are generally painted blue or crimson, and small yellow or crimson flowers with gold leaves on the dresses.

There are several marks, well known to collectors, that have not hitherto been assigned to any particular fabrique; but from the nature of the paste on which they occur and their peculiar make, as well as from comparison with fragments recently discovered on the site of the Bow Works, we may, with some degree of certainty, attribute them to that manufactory.

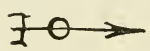


The crescent in blue and the sword and anchor in red are found on a china figure of a sportsman with jack-boots and gun, &c.; in the possession of Dr. Diamond. The introduction of the dagger on Bow china may have arisen from the circumstance of both the proprietors being freemen of the city of London.

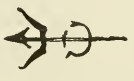
Impressed on a hard white porcelain shell bowl, supported by smaller shells and rock-work; Staniforth Coll.

The Countess of Hopetoun has part of a leaf-pattern dessert service: one of the butter-boats has this mark impressed in the clay; and Mr. E. Norman had a porcelain vase, covered all over with leaves in relief, edged with green and purple stalks, white veins and white ground, with this mark impressed.

This mark is on a butter-boat, embossed with leaves and painted in colours with a rose, butterflies, and insects, which we take to be Bow: it bears this mark in brown. Respecting it Mr. Marryat writes: "I must contend that my vase and butter-boat are of Bow manufacture, whatever the mark may be." The same mark is stamped in the clay on a salt-cellar, similar to that figured on page 844, fig. 16; in Mr. James Sanders' Collection.



At the Marquis of Hastings' sale (15th January 1869) there were two small white porcelain cups, each formed of four leaves, standing on eight feet, escalloped edges, marked with the triangle impressed, and over the triangle on one of them was the mark in blue as shown in the margin. These cups (with some trifling objects) fetched above £9; they are now in Mr. James Sanders' Collection.

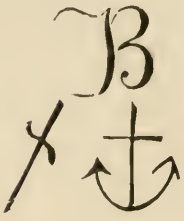


As regards the anchor mark, we are of opinion that it was used at Bow as well as at Chelsea, but of a different character. The anchor and dagger are now we think satisfactorily attributed to Bow, being on an altogether different ware to any ever produced at Chelsea. For the same reason we are inclined to go a step further and assign to Bow the embossed oval with anchor in relief, although heretofore ascribed to Chelsea, as well as the impressed anchor with a twisted cable. The specimens on which this mark occurs are described on page 850.

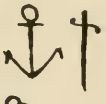
This mark, impressed, is on a Bow china figure of an actor; also on part of a dessert service.

This anchor with a cable is on a porcelain caddy, painted with a landscape in orange *camaieu*, raised flowers on the lid; in the possession of Miss Lovell.

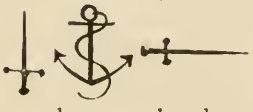
The *B* is in blue under the glaze, the anchor and dagger are painted in red over it, and burnt in in the muffle-kiln; it occurs on a china figure in the Geological Museum. Messrs. Toms and Luscombe have two Bow china figures of women, marked *B* and anchor and dagger, also a figure of a man marked $\frac{9}{1}$, anchor and dagger.



The mark in the margin, painted red, is on a saucer with green border and embossed centre, in the Collection of the Rev. T. Staniforth.



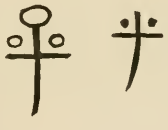
These are on a group of figures in the possession of Lady Mary Long; the anchor and upright dagger in red, the horizontal dagger in blue.

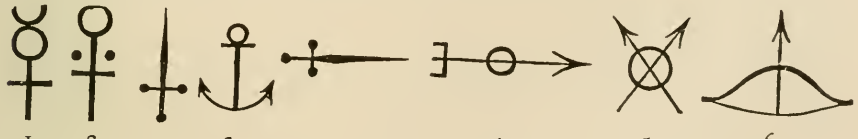


A cup and saucer, with impressed leaf surface and green border, is marked with an anchor and dagger, and a figure of a man playing on the bagpipes, emblematical of "Air," has in addition to the anchor and dagger a cross in blue on one of the scroll feet.

These two marks are scratched in the paste under the glaze on a pair of large white porcelain figures of a lion and lioness couchant, 12 inches long by 5 high; in the possession of Mr. John J. Bagshawe.

The first mark is in gold, on a pair of figures, Minerva and Hygeia, in Lady Crewe's Collection; the second, also in gold, is on a jar with raised and coloured flowers, belonging to Miss Lovell.





1. 2. 3. 4. 5. 6.

Lady Charlotte Schreiber possesses three soft paste statuettes of Bow china, representing an actor in the character of Tamerlane, with turban and fur collar, all of the same model, some being coloured. One of these has this mark graved in the clay before glazing (fig. 1): it con-

sists of a crescent at top, then a ring and stem in form of a cross, like a caduceus; the second figure, which is painted, has underneath an upright dagger and anchor pencilled in red, and a sword in blue placed horizontally (fig. 3); the third figure is of white china, unmarked, but the man holds a scimitar in his right hand, the point resting on the ground: the companion figure to this is an actress with high head-dress; both of these are well known to collectors.

The first mark (fig. 1) has never before been attributed to Bow; but we are, for many reasons, justified in doing so. Lady Charlotte Schreiber has a pair of white china pug dogs with a similar mark, but the crescent at top is unconnected.

The next mark (fig. 2) is also seen on Bow china; it is a variation of fig. 1, having no crescent at top, but a dot on each side: it is given by Marryat as belonging to Bow.

The triple mark (fig. 3), sometimes with the dagger and sword only, is frequently seen on china figures, but it has never been satisfactorily assigned; some call it early Chelsea, others Worcester, although they differ essentially from the known examples of these fabriques: we may therefore, with greater propriety, place it as a Bow mark.

Another mark frequently seen on blue painted and embossed china of Bow, especially on the sauce-boats, is an arrow with a ring in the centre of the stem (fig. 4).

A similar mark, but with crossed arrows and an annulet, is on a Bow china saucer in the possession of Mr. Temple Frere (fig. 5); also on a pencilled saucer of a witch seated on a cow.

The next mark is a bow and arrow (fig. 6); it is pencilled in red on the back of an octagon plate, painted with daisies and two quails, a favourite Bow pattern: being part of a service in the possession of the Duke of Northumberland at Stanwick.

The old Bow Works were situated just over the bridge, on the Essex side of the River Lea. The buildings, after the disposal of the goodwill and the removal of the implements to Derby about 1776, were turned to an entirely different purpose; the site of the china factory was purchased by the late E. L. Macmurdo, then of Old Ford, calico-printer, and was by him converted into chemical works, which afterwards became Marshall's Emery Mills.

About twenty years since, the site on the opposite side of the road was purchased by Messrs. Bell & Black for a manufactory of vesta wax lights or matches. The houses close by are still called China Row.

Towards the end of the year 1867, nearly a century after the extinction of the china factory, and when even the nature of the ware made there was problematical and scarcely known or remembered, a mere accident brought to light some of its long-hidden relics. Useless as these would appear to some people, and the merest fragments, fit only for

the dust-heap or to be immediately immured again, yet a gentleman (Mr. Schreiber) thought the discovery of sufficient importance to mention it from his seat in the House of Commons. However, in trenching a drain from the manufactory into the sewer, the workmen, at about 8 or 10 feet from the surface, came upon the *débris* of a portion of the old Bow China Works.

Mr. Higgins, jun., who is attached to the match manufactory, received his first intimation of the *trouvaille* from perceiving fragments of delicate biscuit china in the hands of some children, who had picked them up as playthings. This led him to keep strict watch over the excavation, and by permission of the proprietors, the ground remained open for a few months, and, as leisure permitted, he examined the earth for some distance immediately round the spot. Limited as the space was, he found a great quantity of specimens, which he and his sister, Miss Higgins, have taken the pains to arrange carefully in trays, and through their kindness we are enabled to describe some of the more interesting examples. Although fragmentary, they are particularly interesting, as showing us the various descriptions of ware made at Bow, verifying its products, and enabling us to identify not only the paste and glaze, but also the methods of ornamentation. The spot where the excavations were made is supposed to have been where one of the kilns formerly stood; this is borne out to a certain extent by the presence of a quantity of bricks cemented together, the inner surface having become vitrified by the heat of the kiln, and also by a vast number of broken seggars, or cases of baked earthenware, used to contain the china, and protect it from the flame and ashes in the kiln; one of these seggars, of cylindrical form, measures 10 inches in diameter by 8½ inches in height; it has three rows of holes pierced through the sides, at equal distances from top to bottom, into which clay pegs (like large clout nails) were inserted, to support the circular platforms within, at convenient distances, on which the china articles rested while baking. The cockspur,

Fig. 7.

Fig. 8.

or point used to separate the china, is a simple cone of baked clay, not the usual form, which is like the *caltrop*, having always three points below and one only uppermost. Large pieces of china clay were found, some in a soft soapy state, others hardened; bones of animals, which entered into the composition of the paste, as well as calcined flints and pieces of quartz, used in making the frit or glaze; a number of circular medallions of baked clay from 2 to 6 inches diameter; one was marked on each side with H and M, cut into the clay. All the fragments of vessels discovered are of porcelain biscuit, not a piece of delf or common earthenware being found among them; some few are glazed, but these form exceptions.

Fig. 9.

Fig. 10.

The first we shall notice, and probably the earliest manufacture, are the pieces decorated with blue painting: the designs are painted, in mineral colour, on the biscuit, and have not been glazed or burnt in. These designs are principally of Chinese landscapes, flowers, figures, and birds: a few examples are here given to show their general character: figs. 7, 8, 9, 10, 11.*

A very frequent pattern, of simple character, in the blue ware, is three hanging branches of willow leaves. Among the rest is a mottled ground plate with white angular medallions of light blue scenery. The only variations in colour are a cup with green leaves and lake flowers, and a fragment painted in lake *camaieu* with a castellated mansion, of high finish: these two are glazed. Not a single specimen of blue *printed* china was discovered: all are *painted* with a brush. This is not at all surprising, for it must be remembered they are all unfinished pieces, which have never been out of the factory; and when this decoration was required they were sent to Liverpool to be printed.

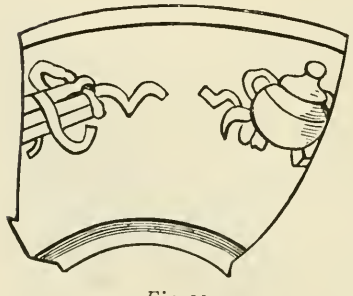


Fig. 11.

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* These cuts are reproduced from an article by the author on Bow China in the *Art Journal* of August 1869.

The next division consists of biscuit china, fragments of services ornamented in relief, the favourite pattern being the mayflower; the hawthorn is represented quite after nature, with its thorny branches and blossoms. About a dozen of the moulds for stamping these flowers were also found quite perfect; they are of biscuit, 3 inches by $2\frac{1}{2}$ diameter. Fig. 12 is interesting, being the original mould of a biscuit cup which has its exact counterpart glazed. These pieces form a history in themselves.

Fig. 12.

Another mould is of two roses and leaves on a stalk, fig. 13. The raised figures on the biscuit are remarkably sharp, but the application of the glaze fills up the spaces; the other decorations in relief are the basket pattern, overlapping leaves, vertical bands overlaid with scrolls, ribbed cups and basins, a biscuit candlestick in form of a vine leaf, another of different pattern painted blue. In this extensive collection we find milk-pots, cups, cans, and saucers, open-work baskets and octagon plates, cup handles, lion's-paw feet, small pots for colour or rouge: but not a single piece has any mark which can be assigned to the fabrique. One of the cups has the name of "Norman" written on it in pencil, perhaps the name of one of the painters. Among other relics are pieces which have been injured in the kiln by falling into ugly and distorted shapes, plates and saucers that have inadvertently come in contact with each other and could not be separated. There is a great variety of china biscuit knife-handles, some plain, others with rococo scrolls in relief heightened with blue; two specimens are here given, figs. 14 and 15.

Fig. 13.

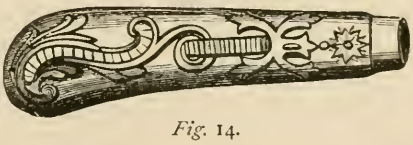

Fig. 14.

Fig. 15.

Fig. 16.

Some few pieces of an ornamental character are among the *débris*. The foot of a salt-cellar, beautifully modelled in biscuit, formed of three shells with smaller shells and sea-weed between: the upper shell, to hold the salt, is wanting; a sketch of it is here given, fig. 16.

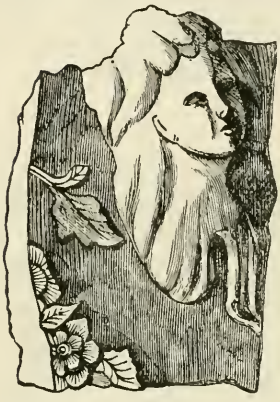

Fig. 17.

To these may be added the foot of a large centre ornament of the same character as the last, to hold sweetmeats, also modelled by hand, in shells of all sorts, rock-work, coral, sea-weed, &c., with three escallop shells: this has had one or more tiers above, but is broken off at the stem; some natural shells were found which served as copies. There are two pug dogs nearly perfect, with collars, on which are roses; two handles in form of female heads in high relief, for tureens and other large bowls, fig. 17; and a man's head, with a high cap and feather, nicely modelled, fig. 18; also the body of a female figure in biscuit, with laced bodice. The head here sketched forms part of a salt cellar: a man kneeling on one knee supports on the other a shell held with both hands, his body is bent forward, and he wears a high cap with a feather turned over the top; these are alluded to in Mr. Bowcocke's memoranda of May 4 (see p. 832 *ante*). A pair of these, of white porcelain, is in the possession of Mr. John J. Bagshawe of Sheffield, and a representation may be found in the *Keramic Gallery*, fig. 421.

Fig. 18.

The Bow paste is exceedingly hard and the fracture very close and compact, consequently the pieces, as a rule, are very heavy for their size, but many of the cups and saucers are almost of egg-shell thickness; the colour is a milky white.

It is desirable that this collection should be preserved intact in one of our public museums, to show by observation the quality of the porcelain produced at Bow, as well as the decoration, which cannot be conveyed by mere description alone.

Kentish Town. John Gyles had a kiln here for burning in the colours on porcelain; he was only a decorator, and procured the ware

from other manufactories. Mr. Binns mentions some advertisements of his, both prior and subsequent to 1760, to "procure and paint for any persons Worcester porcelain to any, or in any pattern." In Craft's account of the bowl made by him in 1790 at the Bow manufactory, he states he took it in a box to Kentish Town, and had it burned there in Mr. Gyles's kiln, which cost him 3 shillings. (See p. 827.)

CHELSEA.

It was probably in or about the year 1745 that the Chelsea Works were established, and workmen were obtained from Bow, Burslem, and other places to assist in making the ware. We have it upon record that "Carlos Simpson was born at Chelsea; to which place his father, Aaron Simpson, went in 1747, along with Thomas Lawton, slip-maker; Samuel Parr, turner; Richard Meir, fireman; and John Astbury, painter, all of Hot Lane; Carlos Wedgwood, of the Stocks, a good thrower; Thomas Ward, and several others of Burslem; to work at the Chelsea china manufactory. They soon ascertained that they were the principal workmen, on whose exertions all the excellence of the porcelain must depend: they then resolved to commence business on their own account at Chelsea, and were in some degree successful; but at length, owing to disagreement among themselves, they abandoned it and returned to Burslem." *

In 1745 a company, which at that time desired the exclusive privilege of establishing a porcelain manufactory at Vincennes (subsequently that of Sèvres), urged the benefit that France would gain by having works that would produce the fine porcelain, and thereby exclude that of Germany and England.† Faulkner (in 1829) says, "The Chelsea Porcelain Works were situate at the corner of Justice Walk, and occupied the houses to the upper end of the street; several of the large old houses were used as showrooms. Their ovens were in Lawrence Street. The whole of the premises have been pulled down and new houses erected on the site."

In Campbell's *London Tradesman*, 1747, we find the following: "Of late we have made some attempts to make porcelain or china ware after

* Shaw's *History of the Staffordshire Potteries.*

† The Chelsea Porcelain Works were only just commencing in 1745; but we have positive evidence that at Bow they were making china on an extensive scale. The allusion, therefore, in this paragraph would refer to Bow rather than Chelsea. We give the extract in the original words:—

"Il ose encore réprésenter qu'il est d'autant plus advantageux pour l'état qu'il ait réussi, qu'un nouvel établissement qui vient de se former en Angleterre d'une manufacture de porcelaine qui paroit plus belle que celle de Saxe, par la nature de sa composition, occasionerait la sortie de fonds considerables de la France, s'il n'étoit parvenue à pouvoir procurer à ce royanne ce qu'on auroit été chercher à grands frais chez l'étranger."—*Arrêt du Conseil d'Etat du Roy*, qui accorde à Charles Adam le privilège pour l'établissement de la manufacture de porcelaine façon de Saxe, au Chateau de Vincennes du 24 Juillet 1745.

the manner it is done in China and Dresden. There is a house at Greenwich and another at Chelsea where the undertakers have been for some time trying to imitate that beautiful manufacture."

In the *London Magazine* of May 1753 we are told that at Chelsea and Stratford (Bow) undertakings were carried on in the greatest perfection, so as to emulate the elegancies of Dresden or Chinese porcelain.

Rouquet (*Present State of the Arts*, ed. 1755) says: "In the neighbourhood of London there are three or four manufactories of porcelain, among which that of Chelsea is the most considerable. It is carried on at the expense of a private person, and a French artist of great abilities furnishes or directs the models."

The following interesting account is from a statement made by Mr. Mason, who worked at the Chelsea manufactory, and whose son (also a china painter) worked many years at the Worcester manufactory, when conducted by Flight, Barr & Barr :—

"I think the Chelsea China Manufactory began about the year 1748 or 1749. I went to work about the year 1751. It was first carried on by the Duke of Cumberland * and Sir Everard Fawkener,† and the sole management was intrusted to a foreigner of the name of Sprimont, report says at a salary of a guinea per day, with certain allowances for apprentices and other emoluments. I think Sir Everard died about 1755, much reduced in circumstances, when Mr. Sprimont became sole proprietor; and having amassed a fortune, he travelled about England, and the manufactory was shut up about two years; for he neither would let it or carry it on himself. I then went to work at Bow for a short time, which was carried on by a firm, but I don't recollect their names. I went to work again at Chelsea for Mr. Sprimont, after being absent between two and three years, where I stopped till I engaged with Mr. Duesbury to go to Derby, which was about the year 1763. I think there was very little business done there after that time. What time Mr. Duesbury made a purchase of it I don't recollect, but some of the materials were taken to Derby."

A beautifully modelled bust of the Duke of Cumberland, patron and part proprietor of the Chelsea manufactory, was produced at the works; it is of plain white glazed porcelain; he is represented bare-headed with a cuirass on his breast. One of these is in the possession of Mr. James Sanders, another in the Geological Museum, presented by the late Mr. C. H. Carruthers.

It will be seen by the following advertisement that Mr. Sprimont was for a time seriously ill and unable to attend to business :—

1757. "The public is hereby acquainted that the Chelsea Porcelain Manufactory has been very much retarded by the sickness of Mr. Sprimont; nevertheless,

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* William, Duke of Cumberland, was born April 15, 1721, and died October 31, 1765.

† Sir Everard Fawkener, Knight, Postmaster-General, died at Bath, November 16, 1758, and his brother Kenelm in the month following.

several curious things have been finished, and are now exposed to sale at the warehouse in Piccadilly with the lowest price, for ready money, fix'd on each particular. All warranted true enamel."

The period of its greatest excellence was from 1750 to 1765. It has been supposed that Venetians were the first workmen employed here, and this is borne out by the great similarity of the Venetian porcelain to that of Chelsea, both in gilding and painting, independent of which, the mark on both is an anchor. Three spots or blemishes, at equal distances, on plates and other pieces, where the glaze has been removed, characterises the Chelsea china, caused by contact of the three points on which it rested in the furnace, showing the rude method adopted in the first period of its manufacture; the same blemishes are also found in the early Italian pottery. Faulkner, in his description of Chelsea, says: "The manufactory of Chelsea porcelain was set on foot by Mons. Sprimont, a foreigner. The original proprietor, having acquired a large fortune, retired from the concern, and his successors, wanting his enterprise and spirit, did not so well succeed, but in a few years abandoned it."

In *Nollekens and his Times* we find a conversation between him and Betew concerning the Chelsea manufactory:—

"*Betew.*—Chelsea was another place for china; the factory stood upon the site of Lord Dartrey's house, just beyond the bridge.

"*Nollekens.*—My father worked for them at one time.

"*Betew.*—Yes, and Sir James Thornhill designed for them. Mr. Walpole at Strawberry Hill has twelve plates by Sir James, which he purchased at Mrs. Hogarth's sale in Leicester Square. Paul Ferg painted for them. Ay, that was a curious failure; the cunning rogues produced very white and delicate ware, but then they had their clay from China; which, when the Chinese found out, they would not let the captains have any more clay for ballast, and the consequence was the concern failed."

Sir James Thornhill could not have designed for them, for he died in 1732, fifteen years before the establishment of the Chelsea Works, and moreover the plates spoken of by Betew were not of china at all. Walpole himself describes them as "twelve earthen plates in blue and white delf, painted with the twelve signs of the zodiac, by Sir James Thornhill, in August 1711; bought at Mrs. Hogarth's sale;" they cost him seven guineas. All earthenware was at that time called *delf*, and these plates were probably made at Lambeth, then making on a very extensive scale "all sorts of earthenwares after the way practised in Holland."

Among the *Lansdowne MSS.* is a memorial from the "undertaker of the Chelsea manufacture of porcelain," who was "a silversmith by profession," and from a casual acquaintance with a chemist, who had some knowledge this way, was tempted to a trial, and upon the progress he

made, he was encouraged to pursue it with great labour and expense. Neither the name of the undertaker nor the date of the memorial are given, but it is mentioned that the Duke of Orleans (who died in 1752) had tried the paste in his kilns. It states that "one hundred persons were employed, and a nursery of thirty lads from the parishes and charity schools were bred to designing and painting." The memorialist complains of the smuggling sales of Dresden porcelain allowed to be imported for private use, but otherwise prohibited; "that a certain foreign Minister's house had been for a course of years a warehouse for this commerce, and the large parcel advertised for public sale on the 7th of the next month was to come from thence." Dresden porcelain for private use only paid eighteenpence per pound, so that the competition was very injurious to the Chelsea china. He adds, he had sold during the previous winter of the value of more than £3500, which was a great deal, considering *the thing was new*, and was of so great extent that it was beyond the reach of his industry to produce such complete assortments as were required. Nicholas Sprimont was originally a silversmith by profession, residing in Compton Street, Soho. He entered his name at Goldsmith's Hall on the 25th January 1742, and deposited his mark or punch, as by law required, which was *NS.* in italics, a star above. Several examples of his modelling in silver have come under our notice; they are chiefly remarkable for the representations in relief of shells, coral, rock-work, crawfish, and reptiles, &c. There are two oval silver dessert dishes with escalloped edges ornamented in full relief and beautifully executed of shells, coral, crawfish, &c., round the borders, diameter 11 by 9 inches, preserved in the Royal Collection at Windsor Castle. He was probably a pupil of Paul Crespin, a silversmith of Compton Street, who entered his name at the Hall in 1720, and who produced pieces of a similar character. The Duke of Devonshire has a silver shell-shaped inkstand with various shells in high relief and a handle in form of a piece of coral, bearing the Hall mark of 1739 and Crespin's stamp as the maker.*

The undertaker had good cause of complaint; for Jonas Hanway, writing in 1750–51, in descanting on the manufacture of Dresden porcelain, observes: "It is with great satisfaction that I observe the

* In 1751 Sprimont undertook the management of the Chelsea porcelain manufactory, and on taking possession he issued the well-known "Case of the undertaker of the Chelsea porcelain," which, although undated, is evidently of that time. He states therein that "he was originally a silversmith by profession;" and it is extraordinary that until now the actual writer has never been correctly ascertained. Another corroborative proof is found in the exact similitude of his works in silver to many he produced in porcelain. The well-known centre-pieces or sweetmeat stands of shells and rock-work and the beautiful crawfish salts described in a catalogue of 1756, and which we occasionally meet with, are evidently modelled by the same hand as those in silver. Again, in the numerous announcements of the time, Sprimont styles himself "The undertaker of the Chelsea porcelain manufactory."

manufactories of Bow, Chelsea, and Stepney have made such a considerable progress; on the other hand, it is equally a subject of horror to see so many shops in the streets of London supplied with the porcelain of Dresden, though it is importable only under oath of being for private use, and not for sale."

Mr. Marryat quotes part of a letter from Horace Walpole to Sir Horace Mann of the 4th March 1763, in which he mentions having seen a set of Chelsea porcelain about to be presented by the King and Queen to the Duke of Mecklenburg, which was to cost £1200; this is perhaps the same service mentioned in the following advertisement of the 21st March 1764:—"Exhibition Room, Spring Gardens, Charing Cross.—In this day's sale will be sold that magnificent and extensive table or desart service of the rare and curious Mazarine blue and gold, the same as the Royal pattern which was sold for £1150. Also some desart plates of the inimitable crimson and gold."

Mons. Groslet, who visited London in April 1765, speaks of the Chelsea manufactory as having just then fallen, and that the Comte de Lauraguais had endeavoured to treat with the proprietors. He had heard that the county of Cornwall furnished the clay proper for making the porcelain.

Mr. Sprimont made an attempt to dispose of the Chelsea manufactory in 1764, as appears from the following advertisement:—

"To be sold by Auction, by Mr. Burnsall, on the premises, some time in March next (1764), at the Chelsea porcelane manufactory. Everything in general belonging to it, and all the remaining unfinished pieces, glazed and unglazed; some imperfect enamelled ditto, of the useful and ornamental; all the materials; the valuable and extensive variety of fine models in wax, in brass, and in lead; all the plaster molds, and others; the mills, kilns, and iron presses; together with all the fixtures of the different warehouses; likewise all the outbuildings, &c., &c. And as Mr. Sprimont, the sole possessor of this rare porcelane secret, is advised to go to the German spaw, all his genuine household furniture, &c., will be sold at the same time.

"*N.B.*—Soon after, when everything is sold belonging to the manufactory, &c., and the large warehouse cleared, there will be some most beautiful pieces of the true inimitable Mazarine blue, crimson, and gold, that Mr. Sprimont has thought deserving finishing, that will be sold at Chelsea, as the whole remaining, and the last produce of that once most magnificent porcelane manufactory."

But he was evidently unsuccessful in finding a purchaser, for we find it advertised again in April 1769 in the leading newspapers, addressed, "To all Proprietors of Porcelain Manufactories and others: There is to be sold at Chelsea Manufactory, by order of the proprietor (having recently left off making the same), everything in general belonging to it; as all the plaster moulds, models in wax, lead, and brass; kilns, mills, iron presses, and a large quantity of biscuit work, &c. Likewise

all the buildings and many other articles. For further particulars, inquire of Mr. Thomas at the said manufactory."

On 17th May 1769, Mr. Burnsall again offers to sell by auction, by order of Mr. Sprimont, he having entirely left off making the same, all the matchless pieces of that valuable manufactory, consisting of beautiful vases, urns, table, dessert, and tea services, &c., particularly two groups of the Roman Charity, all most highly finished in mazarine blue, crimson, pea-green and gold, &c.; likewise all fine models, kilns, mills, presses, buildings, &c.

In April 1769, Josiah Wedgwood writing to Bentley, who was then at Liverpool, tells him, "The Chelsea moulds, models, &c., are to be sold, but I enclose you the advertisement. There's an immense amount of fine things." Of these it is evident he intended to become a purchaser of at least a portion, had the classes or articles been sold separately, for he writes to Cox, 24th July 1769, "Pray inquire of Mr. Thomas whether they are determined not to sell less than the whole of the models, &c., together. If so, I do not think it would suit me to purchase. I should be glad if you could send me any further particulars of the things at Chelsea." But they were sold in the lot, with the manufactory and all its appurtenances. (Meteyard's *Life of Wedgwood*, vol. ii. p. 120.)

Again, in March 1771, Mr. Christie of Pall-Mall advertises the sale of the pictures of Mr. Nicholas Sprimont, *the late* proprietor of the Chelsea porcelain manufactory, who is retired into the country, brought from his late houses at Richmond and Chelsea. It may be noticed that he is here called the *late* proprietor, and it is probable the buildings were privately sold to Mr. Duesbury in 1769, who took the unexpired term of the lease, and retained the premises until 1779, which it will be seen by the next advertisement expired at that date. The remainder of the stock of china from Chelsea was sold by Messrs. Christie & Ansell on the 5th of May 1779 and following days, and was the property of Mr. Duesbury, for the advertisement states, "the lease of the premises being expired, they will be sold without reserve."

The earliest productions are probably those similar in appearance to Oriental porcelain, frequently decorated with Chinese patterns. The fine vases in the French style in imitation of Sèvres, with gros bleu, crimson, turquoise, and apple green, were made from about 1760 to 1765.

Chelsea porcelain, which, like that of Bow, was the result of private enterprise, ranks highest for beauty of decoration and careful finish, and is esteemed in proportion to its merit as a work of art. Some productions of the Chelsea Works bid fair to rival those of the far-famed Imperial manufactory of Sèvres, at any rate in the estimation of English connoisseurs, and the prices at which some have been recently sold have even exceeded the sums paid for the finest specimens of Sèvres.

The two most important examples of Chelsea porcelain, both from their size and quality, are undoubtedly the 'Chesterfield' vase and the 'Foundling' vase. These veritable *chefs-d'œuvre* are two feet high, oviform, with bold rococo scroll handles, surmounted by dome-shaped covers; they are both exquisitely painted with classical or pastoral subjects on white medallions, probably by Donaldson (who also decorated some of the choicest Worcester vases), and they are equal, if not superior, to any other contemporaneous work at home or abroad; the reverse sides are painted with exotic birds of rich plumage, and the body or ground is of a rich gros bleu colour. The former of these was exhibited at the Loan Exhibition, South Kensington, in 1862, and again at Paris in 1867; it also formed a prominent object of attraction at the Leeds Exhibition of Works of Art in 1868; but it was destined, however, not to return to its noble contributor; for at the urgent request of a nobleman whose taste for works of high art is well known, Mr. Chaffers, Superintendent of the Museum, made overtures for its purchase, and he was enabled to transfer the ownership, for the princely consideration of upwards of £2000, to the Earl of Dudley.

The history of the companion vase now remains to be told. An extract from the minutes of the Hospital informs us that, "At a meeting of the Committee, Wednesday 20th April 1763, the Treasurer acquainted them that he had received from Dr. George Garnier a fine vase of porcelain made at Chelsea. *Resolved*,—That the Treasurer be desired to direct that a glass case be made for the safe keeping of the said vase, to be placed in the Committee-room of this Hospital." It does not even appear that a vote of thanks was accorded to the donor, so little was the gift appreciated at that time; it was allowed to remain as a chimney ornament, and strange to say, for nearly a century did it survive the risks and chances of accident which china is heir to, with the exception of a fracture of the cover. About ten or twelve years since, an amateur made what at that time was considered a liberal offer for the vase, but it was declined; this circumstance drew the attention of the committee to its value, and precautions were immediately taken, by placing it again under glass, to prevent further injury. A few months after Mr. Chaffers, who so successfully made overtures for the Chesterfield vase, applied to the trustees of the Foundling Hospital to purchase the companion, accompanied by an offer of a very large sum; after mature consideration, they came to the conclusion that they were not justified in retaining a fragile object of such value when they could with the proceeds increase the funds of the charity, and enlarge the benefits for which this noble institution was founded. This vase is now placed by the side of its companion at Dudley House. (*Art Journal* for August 1869.)

A pair of similar vases, 20 inches high, was given to the British

Museum on the 15th of April 1763; the gift is thus recorded in the donation-book: "Two very fine porcelain jars of the Chelsea manufactory, made in the year 1762, under the direction of Mr. Sprimont, from a person unknown, through Mr. Empson." (*Keramic Gallery*, fig. 452.)

There is every reason to infer, from the date of presentation of these two vases to the British Museum, and the other to the Foundling, on the 15th of April 1763 (probably on the same day, for the committee did not meet till a few days after), that Dr. Garnier was the "person unknown," and that he purchased the set of three at the Chelsea Works, the Foundling vase forming the centre.

There is another style, which, although it bears the anchor mark, differs entirely from the Chelsea manufacture previously spoken of; the vessels are of simple, elegant forms, with the frequent recurrence of gold stripes; these the connoisseur would immediately refer to Derby, but it is probable they were made at Chelsea, and are its latest productions, between 1770 and 1784, whilst under the direction of Mr. W. Duesbury of Derby. The same forms and style of decoration were adopted simultaneously at Derby.

There is this peculiarity about the Chelsea porcelain, that it will not, like the *pâte tendre* of Sèvres, bear any fresh exposure to the heat of the furnace without splitting and cracking, so that it cannot be repainted and "doctored" like its French rival. (For examples of Chelsea china, see *Keramic Gallery*, figs. 442–460.)

The earliest mark hitherto attributed to Chelsea is an embossed oval,

on which is an anchor in relief with or without colour. Lady Charlotte Schreiber has a piece of white glazed china, being an exact copy of the well-known statuette "La Nourrice," of Bernard Palissy, bearing the mark of the raised anchor. Dr. Diamond has a pheasant, coloured, with the raised anchor painted red. Although this has been usually considered a Chelsea mark, we are rather inclined, from the nature of the ware on which it occurs, to class it as Bow china.

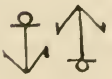
The plain anchor painted in gold for the best quality, in red for the second quality, which is consequently more frequently met with; occasionally in purple.

Another variety. There is an octagonal cup and saucer in the British Museum, presented by the late Sir C. Price, painted with the leopard and the fox, from Æsop's Fables, which has on the bottom the anchor in white.

A later mark, in gold, the anchor being more perfectly formed, found on pieces of the best quality.

The form of the anchor varies according to the fancy of the painter; sometimes we find annulets, at others nothing at all, on the ends of the transverse bars.

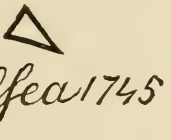
This mark, of two anchors in gold side by side, one being inverted, occurs only on the best pieces. A dessert dish, beautifully painted, with Cupid in the centre, in lake *camaieu*, and gilt scrolls and compartments of roses equal to Sèvres, is in Dr. Diamond's Collection; also on a vase in the Geological Museum.



Marked in gold on a candlestick, painted with exotic birds, of early make. In the possession of Mr. H. E. Kidson of Liverpool.

This mark, of a triangle, which is frequently found upon English porcelain, especially upon the little milk-jugs in form of a goat, with raised flowers and a bee perched upon one of them, has always been attributed to the Bow manufactory; but there is good ground for believing that the mark belongs to Chelsea, as will be seen presently. A pair of fine turquoise-ground vases and covers, fluted at top, with leaves turning over as handles, bearing this mark, are in the possession of Lady Dorothy Nevill; and a pair of vases from the same mould, green ground, painted with flowers, bearing the mark of the gold anchor, are in the Collection of Mrs. Haliburton.

On a milk-jug, of two goats, and in front a bee in relief, belonging to W. Russell, Esq., which came from Dr. Wellesley's Collection. We give this interesting mark, being one of the earliest dated examples of Chelsea porcelain known. A similar jug, with the same mark and date, is in the possession of Mr. T. Thornhill, jun. Mr. A. W. Franks, in his *Notes on the Manufacture of Porcelain at Chelsea*, says, "As an additional confirmation that china of this kind (bearing the triangle) was made at Chelsea, I may mention that Walpole, in his *Description of Strawberry Hill*, speaks of 'two white salt-cellars with crawfish in relief of Chelsea china,' a very uncommon design, which I have found only once, viz., at the Earl of Ilchester's at Melbury, where are four such salt-cellars, all marked with a triangle." A similar set, modelled by hand and not stamped in a mould, is in the collection of Dr. Diamond, marked with a blue triangle.



Mr. Jewitt, in his *Chelsea China* (*Art Journal*, April 1863), gives copies of two letters from Robert Boyer to Mr. Duesbury; he was one of the old Chelsea workmen, who remained there to superintend the removal of the kilns, moulds, &c., to Derby. In the first he says :—

"LAWRENCE STREET, CHELSEA, *February* 18, 1784.

"SIR—I wright to inform you how we are pretty forward in the pulling down of the buildings at Chelsea. I think a little better than a fortnight they will be all down to the ground and cleared of the primeses, which I shall be glad to my hart, for I am tired of it.

"Mr. Lygo* says yow would wish to have the ion kiln cum to Derby. Its hardly worth sending, for the corners are a good deail burnt at the bottom, and the sides are opend or drawd so much as 4 or 5 inches on each side. I wish yow will let me no if yow will have the mold of the large figur of Britania sent to the warehous or broake."

This was one of the largest and finest figures produced at the Chelsea Works, and they are now of great rarity. Mr. John J. Bagshawe of Sheffield has one of these Chelsea figures: it represents Britannia seated on a lion, with trophies, &c.; she holds in her left hand a medallion of George II., and underneath the base is *a triangle* incised in the clay—another corroboration of its use as a Chelsea mark, *not Bow*, as generally supposed.

It will not be out of place here to relate briefly an account of the extensive collection of antiquities formed by a barber named Salter. It was much frequented by the *savans* and wits of the day, who also contributed curiosities to the museum. As well as shaving his customers, he supplied them with refreshment in the shape of a cup of coffee; he was nicknamed "Don Saltero," and the house was always known as Don Saltero's coffee-house at Chelsea. Notice is taken of him by Sir Richard Steele in his *Tatler*, vol. i. No. 34. This museum was founded by Salter about 1693; and after his death continued by his daughter, Mrs. Hall, until 1758 or 1759, when others took it who kept the curiosities carefully, and issued a catalogue, which had so great a sale that it passed through forty-seven editions. The curiosities and lease of the house were sold by auction in January 1799.

Lysons, writing in 1795, informs us that "some years ago, a manufacture of porcelain, which acquired great celebrity, was established at an old mansion by the water-side. Upon the same premises is now a manufacture of stained paper, stamped after a peculiar manner, the invention of Messrs. Eckhardt, who in 1786 first established it in partnership with Mr. Woodman. It is now the property of Messrs. Bowers & Co., who employ about a hundred hands."

Lysons says, the manufacture of blue melting-pots and crucibles for melting gold and silver, &c., was established by Ruel, about the year 1774, and afterwards carried on by his son-in-law, C. F. Hempel. Faulkner tells us that in 1793 the crucible manufactory was in Upper Cheyne Row, and worked by Messrs. Hempel & Ruelle, and was said

* Mr. Lygo was London agent and salesman to Mr. Duesbury.

to produce the best articles of the kind in England. After the death of Mr. Hempel, the lease being expired, his widow took some premises in the King's Road, adjoining the old burying-ground, and there carried on the manufacture of crucibles and also table services under the patronage of Queen Caroline, but it did not eventually succeed. In October 1790, Johanna Hempel took out a patent for making artificial filtering stones for purifying foul water. Lysons, in his *Environs*, 1795, vol. ii. p. 149, says, "Near the King's Road is Triquet's manufacture of artificial stone, and that of fire-proof earthen stoves, kitchen ware, &c., carried on by Johanna Hempel, widow." In 1797 Johanna Hempel became a bankrupt, and all the stock in trade, mills, and other effects, including table services, vases, stoves, crucibles, &c., and a carved sign of the Queen's arms, were sold by auction by Mr. Harwood, by order of the assignees.

Lysons (Suppt. 1811) says that in 1811 the manufactory was in the hands of Messrs. Ludwig & Warner.

Wales.

SWANSEA.

A MANUFACTURE of earthenware was established in the Strand, at Swansea, about 1750, but probably on a small scale. Between 1780 and 1790 the works were taken by Mr. George Haynes, who styled it the *Cambrian Pottery*. Donovan (*Excursions in South Wales and Monmouthshire*), who visited the works about the year 1800, describes at some length the Cambrian Pottery. It was conducted, he says, by Messrs. Haynes & Co.; the plan upon which the works were carried on was similar to that of Wedgwood, comprising an extensive suite of rooms, furnaces, and baking-kilns, in which the various kinds of earthenware and porcelain were manufactured from the raw materials, the whole being moulded, formed, glazed, baked, printed, painted, and otherwise completely finished in the several apartments within the circuit of the works. The nature of the materials of which the different sorts of ware are formed is kept as secret as possible; the art of manufacturing the superior kinds of porcelain, in particular, depends upon a correct and perfect knowledge of the properties of the various sorts of clay employed, and the other ingredients mixed with them. After describing the properties and component parts of porcelain, he says the steatite or soap-stone of Cornwall was discovered at *Gew Grez* or *Corez Cove*, in the parish of Mullion, between that place and the Lizard; its valuable properties were not known till after the middle of the eighteenth century, and quotes a passage from Da Costa's *History of Fossils*, published in 1757, which he thinks gave the first hint for the employment of the soap-rock of Cornwall.*

* Mr. Richard Chaffers of Liverpool leased a mine of soap-rock for the manufacture of porcelain at Mullion, in Cornwall, in 1755, which is prior to the date of Da Costa's book.

"It is evident," says Da Costa, "that no species of clay whatever can be finer or fitter for the making of porcelain than these hardened talcy soap clays, wherein nature has blended the necessary fossils, talc, and clay ready for our use. I am therefore convinced that those steatites pounded, then moistened and worked up like a paste, with some proportion (if thought necessary) of fine soft clay, with due management would make an elegant porcelain. I recommend the experiment for trial to the manufactories lately established in this kingdom."

Donovan minutely describes the method of mixing and working the clays at Swansea, and forming the vessels of ordinary pottery. He says :—

"We now come to the last process, in which the porcelain of the most superior kinds are decorated with emblematical designs, landscapes, fruit, flowers, heraldic figures, or any other species of ornamental devices. The whole of this is executed by the pencil of the painter; the various objects are slightly sketched in black lead upon the ware after it is glazed, and is only submitted to a certain degree of heat in the kiln when nearly finished, to fix the metallic colours in their proper tints."

The preparation of the colours is next spoken of, and the gilding; he tells us that gold also enters into the composition of their purples.

"A solution of tin is prepared with nitro-muriatic acid, and being saturated with a small proportion of gold held also in solution, deposits a crimson precipitate, which after a few days becomes a fine purple; copper calcined by acids and precipitated by an alkali forms a beautiful green; an oxide of iron produces brown or black; and various earths that are slightly ferruginous afford browns and yellows of various hues;" cobalt, the rich blue, manganese, &c. "Biscuit porcelain, or that without any glaze or painting, is also executed here in great perfection."

He then gives an interesting account of the process of printing the surface of the ware, and he concludes thus :—

"We are to consider the manufacture of the superior kinds of porcelain in our country as an improvement in our national arts. The elegance of this ware is not to be denied; in one respect at least it has an advantage over the porcelain of India: its embellishments are certainly more chaste, more tasteful, and appropriate.

"Capricious fashion may for a time assign a preference to the manufacture of our Continental neighbours, but it will admit of doubt whether some of the better kinds of our home-made porcelain, under the management of such ingenious individuals as the conductors of those works, may not bid fair one day to vie with the boasted produce of the Seive pottery.

"We have no other rival on the Continent of Europe to dispute the palm with us."

It would appear that porcelain was made at Swansea towards the end of the last century by Messrs. Haines & Co., but it was probably like that of Derby or Worcester, and very different from the porcelain

subsequently produced by Mr. Dillwyn in 1814 under the superintendence of Billingsley. In 1802 Mr. Haines retired, leaving Mr. L. W. Dillwyn sole proprietor; there appears, however, to have been some difficulty connected with the dissolution of partnership, for in a letter from Mr. Dillwyn in our possession he says, "*The Courier* contains a tolerably correct account of the late trial at Cardiff; the infamous conduct of my opponents during the trial is there mentioned, and I rather think it was inserted by the shorthand writer whom they employed; we had about 107 witnesses and *I saddled Haines with above £1200 costs*," &c.

About 1810 an improved kind of earthenware was introduced, called *opaque porcelain*, and with the assistance of Mr. W. W. Young, the draughtsman employed in delineating natural history, birds, butterflies, insects and flowers, the ware became remarkable for its beautiful and truthful paintings. Mr. Dillwyn retired from the concern in 1813, leaving it to his son, Mr. L. L. Dillwyn.

It was in the year 1814 that the manufacture of porcelain was revived at Swansea. At that time Billingsley or Beely (a contraction of his real name, and by which he was probably best known) had commenced making his beautiful porcelain, which was much admired, at Nantgarw. It naturally attracted Mr. Dillwyn's attention, and conceiving that the kilns used by Billingsley & Walker might be considerably improved, made arrangements with them to carry out their process at Swansea: with this view two new kilns were erected at the Cambrian Pottery, and the manufacture conducted by them for some considerable time. This was the origin of the Swansea porcelain, which obtained great repute, and it was continued for six or seven years, an excellent body having been obtained. Baxter, a clever painter of figure subjects, left Worcester and entered Mr. Dillwyn's service in 1816, and continued there for about three years, returning to Worcester in 1819.

About the year 1820 the manufactory was discontinued, and all the moulds and appliances purchased by Mr. John Rose, who removed them to Coalport about the same time as those of Nantgarw.

There is a very beautiful, thin, salt-glazed stoneware of extreme lightness, which was manufactured at the Cambrian Pottery into tea services, jugs, &c., painted in vivid enamel colours, in landscapes, costume figures, flowers, and animals; the subjects are painted in a rough and careless manner, although very effective. The forms of the pieces are good, and carefully modelled, with neat pearled borders, double twisted handles, &c.; some few of these are marked "Cambrian Pottery," but the majority are unsigned, and, like other doubtful pieces, are, as a *dernier ressort*, attributed to Staffordshire. Dr. Diamond has a marked specimen which exemplifies the qualities above alluded to; it was made about 1780–90.

Circa 1780. Mark unknown, but probably Swansea (Cambrian Pottery). It is on a very thin salt-glazed ware jug or coffee-pot, painted with roses and pinks, in the possession of Mr. E. Bourchier Savile.

Cambrian Pottery

This mark is on the very thin salt glazed stoneware spoken of above: a jug painted with flowers, cottages, &c., in the possession of Dr. Diamond.

This mark is found on a large oviform vase of Cambrian pottery, about 1790, finely glazed and well painted, with a large medallion of a passion-flower, roses, &c., and a butterfly; the body of the vase is gros bleu, with large and small gilt globules over it; in Mr. S. C. Hall's Collection. The name "Young, pinxit," occurs on a pair of semi-circular jardinières of Cambrian pottery, beautifully painted with birds, butterflies, caterpillars, vine leaves and grapes, on dark brown ground; in the Collection of Mr. A. W. Franks. William Weston Young also decorated the "opaque china," and was occasionally engaged at Nantgarw; he left the Cambrian Works and joined Billingsley & Walker at Nantgarw, which manufacture he continued after their departure in 1820. (See page 862.)

CAMBRIAN

This mark is found on pieces of Greek form and subjects; an elegant tazza shaped like the Greek cylix on a foot and two handles, with classical subject in the centre, and "key" border painted in red on black ground; the mark underneath within a foliated border. Mr. Church has a pair of recumbent figures of Antony and Cleopatra, which in his catalogue he describes as "made by Bentley of Swansea about 1791."

Dillwyn's Etruscan Ware.

Prior to 1802 the firm was styled as here given, but we do not know when Mr. Louis Weston Dillwyn joined it; a trade card of the period in our possession has a view of the works engraved in the centre, as they appeared about 1800.

HAYNES, DILLWYN, & Co.
CAMBRIAN POTTERY,
SWANSEA.

This ware was introduced about 1810, and was remarkable for the beautiful delineation of birds, butterflies, and shells, with which it was decorated.

OPAQUE CHINA.

SWANSEA.

Swansea.

The word Swansea is frequently found impressed on the ware or stencilled in red. The porcelain of this time (1815) is distinguished by its fine quality, and the pattern is usually pink roses with designs and borders in gold.

SWANSEA
DILLWYN & Co

These two marks are separately impressed on two porcelain plates of the same service, painted with bouquets and groups of flowers in the centre; in the possession of Mr. A. W. Franks.

BEVINGTON & Co.,
SWANSEA.

The name of Bevington is occasionally found on pieces of recent manufacture, but we have no information respecting him. This mark in the margin is impressed on a biscuit chimney ornament of a ram lying down; separated from the mark are the impressed letters I. W., which are probably those of the modeller; in the Geological Museum.

SWANSEA

The mark of a trident was adopted on some supposed improvement in the ware. The word Swansea and a trident are impressed on three feet of a sugar-basin of white porcelain.

These marks, impressed without colour, are on a porcelain basin and dish, painted with detached pink roses and green leaves on gold moss.

Wales? This appears to be a mark of the principality, but whether the firm of C. Heathcote & Co. was actually established here or in Staffordshire we have no information; the feathers and Cambria may refer to the pattern or to the clay, as the words "Cambrian Argil" were used by Mason of Lane Delph (see p. 676); a specimen with the name only is in the Liverpool Museum.

Nantgarw (Glamorganshire). This porcelain manufactory was established in 1813 by Billingsley, a celebrated flower-painter of Derby; he served his time to Mr. Duesbury for five years, from 1774–79, and probably left there about 1785. In some of the early Derby pattern books mentioned by Mr. Binns, now at Worcester, is frequently written "to be painted with Billingsley's flowers," so that he was a desirable workman at that time. He was not only a first-class painter, but he

thoroughly understood the manufacture of porcelain in all its branches. In 1795 he established a porcelain manufactory at Pinxton, in partnership with Mr. John Coke: here he remained about five years, dissolving partnership in 1800, but the works were continued until 1812. In 1800 we find him superintending a small decorating establishment at Mansfield, where he remained for four years. In 1804 he was at Torksey, in Lincolnshire, engaged in a manufactory there. Mr. Marryat says he married a daughter of Mr. Landers, the banker, and for some time carried on the business of a painter on glass at Bristol; if so, it must have been between this and 1811, for in that year he was engaged by Messrs. Flight & Barr of Worcester in the mixing room until 1813, when he left, probably in consequence of Mr. Barr's death. His son-in-law, Walker, was also at the Worcester Works, and made some great improvements; he introduced that most important invention, the *reverberating enamel kiln*, already in use at London and Derby; the method of building this kiln was kept secret, Walker always working at night to complete it.

In 1813 Billingsley & Walker left Worcester to establish a porcelain manufactory at Nantgarw. Here they produced some very fine porcelain, of the same peculiar character as that of Pinxton, with a sort of vitreous appearance and a granulated fracture like lump-sugar, which being very soft paste would not in all cases stand the heat of the kiln; some of the early pieces are consequently frequently found cracked on the glaze, or slightly warped and bent.

The Nantgarw porcelain was of remarkably fine body and texture, but its production was expensive; specimens are scarce and command high prices. There was a great demand for it in London; it is said that Mr. Mortlock contracted to take the whole of his china in its white state to decorate it in London.* Mr. Rose having previously supplied the same gentleman, became annoyed, and purchased both the Nantgarw Works and Billingsley's services at the same time.

It was about the year 1820 that the porcelain manufacture at Nantgarw was discontinued, Billingsley and Walker having disposed of their interest in the concern to Mr. J. Rose, the moulds and everything connected with the works were removed to Coalport; and they superintended them until Billingsley's death, which happened in 1828, when Walker went to America and established a pottery there. (*Keramic Gallery*, figs. 463 to 468.)

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* Mr. Bemrose, jun., of Derby, writes that Webster, a Derby painter, painted quantities of Nantgarw china in London for Mortlock of Oxford Street, who purchased all that Billingsley made at this time in the white glazed state; it was fired after being painted by Robins & Randall, enamellers, of Spa Fields. Both Robins and Randall worked at one time at Derby, and also at Pinxton. The former was a Pinxton man; the latter was from the Caughley Works. (See an account of Thomas Martin Randall, page 707.)

In Mr. Jewitt's sale there was a curious teacup of the usual Chantilly pattern, in blue, used by Billingsley as a trial-piece for colours and glazes; it had various washes of colours, with marks and contractions to show the mixture which had been burnt in: among these marks were NL FOB, NL FO, WITH CAL, &c.

William Weston Young, the well-known painter at Swansea, joined Billingsley & Walker at Nantgarw, and it would appear conducted a manufactory there after they left in 1820. In the Catalogue of the Geological Museum (p. 188) is an extract from a memorandum of agreement made on the 2nd February 1822 between Mr. David Morgan, of the town of Neath, ironmonger, of the one part, and William Weston Young, of the parish of Newton Nollage, land surveyor, of the other part, whereby it is agreed that he (Morgan) shall not make bricks or any other articles from the said sand (Dinas sand) without the consent of the said W. W. Young, who does also agree on his part to bind himself in the same manner and under the same penalties (£5000) not to reveal the said method to any other person or persons, or to make any fire-brick or any other articles for sale from the said sand without the consent of Mr. D. Morgan, but that he shall at all times be at liberty to make the said materials for his own purposes at *his china manufactory at Nantgarw* or elsewhere."

NANTGARW.

The mark is sometimes painted, but more frequently impressed; sometimes the letters C.W. are found stamped under, which may perhaps mean china works.

This mark, in red, is on a porcelain jug of this manufactory; it has a fine glaze, and is of a glassy appearance, crazed and shaky from the heat of the kiln; ornamented with raised and painted flowers; in Mr. E. Greaves' Collection. Dr. Diamond has part of a tea service painted in landscapes with this mark.

Llanelly (Carmarthenshire). A manufactory of pottery was founded here by Messrs. Chambers & Co.; in 1868 the firm was Woronzou & Co. The word Cumæ on the scroll is the pattern; this mark is painted in the same colour as the design on the ware. Favoured by Miss Lovell.

Ireland.

DUBLIN.

WE have no history of the manufactories of pottery in Ireland, although there must necessarily have been many in existence from the earliest times, but they are fallen into oblivion, and even during the eighteenth century we have been unable to find scarcely any record of them. It is to be hoped some antiquary of Erin will turn his attention to the subject, and endeavour to identify the specimens, of which there must be many extant.

The following letters from Mr. Henry Delamain, of the India Warehouse, Abbey Street, Dublin, to Mr. William Stringfellow, at the Delf Manufactory, in the Strand, Dublin, are of sufficient interest, we think, to give them entire. They are dated December 1753 and January 1754, and relate to the use of coals in heating potters' kilns instead of wood or turf, which Delamain states he had successfully adopted in his own manufactory. His aim appears to have been to obtain a reward from the English Parliament for his discovery, but it seems doubtful whether he was successful. Stringfellow, we may infer, was actually in his service, at least under great obligations to him. Coal was used at Lille in 1784, and at Arras in 1785, but we do not think it was used, even in England, where coals are more plentiful, before the date of Delamain's letters. The first letter is from Delamain to Stringfellow, dated 19th December 1753:—

"DEAR SIR,—I was obliged to go for England at an hour's warning, therefore had not time to bid you farewell, or settle any of my affairs. In my way to London I called at Liverpoole, where I was advised to petition the Parliament of England for a reward, for having burnt and glazed delft ware with *coals*, and at the same time to get the Magistrates and Corporation of Liverpoole to back my petition and to get

the potters here to joyne them, all which I have effected, but some of the potters doubt the success of our large kiln, which I have assured them has answered as well as the small one did, and that it was twice burnt before I left Dublin. As they are in correspondence with you, they say you gave them no such information, therefore they will write to you by this post, to know whether it was twice burned before I left Dublin and how it succeeds ; therefore I beg you will answer them by return of the post, that it was burnt before I left Dublin, with perfect ware, which turn'd out as well as ever it was done with *turf* and *wood*, and that you have burnt it since I left Ireland, and that it answers to all our wishes, and that not a bitt of ware was smoaked, but all white and better glazed than ever you saw it done with *wood* or *turf*.

"Suppose it has happened quite the reverse, do you write what I desire you for your own advantage as well as my credit, for I have set them all on fire to burn their ware with *coals*, and have come into this agreement with them, that you are to come over to build their kilns, for which they all promise to pay you handsomely ; some offered me money, but I told them if they gave me £500, I would not touch a penny of it, but that it should be all for you ; all that I desired of them was to back my petition to Parliament with the Mayor and Corporation, which they have promised to do, provided the great kiln turns out well, which they doubt ; therefore by all means answer to them by return of the post all you can say in its favour, and more if necessary, for I know we shall make it do, as well as the little one. It's the opinion of most people here the Parliament of England won't do anything for me, it being unusual, and this branch of trade thought nothing of by them ; let that be as it will, I have pushed on your affaires here much better than ever you could do it yourself, and hope you will receive a large sum from them.

"I shall make what haste I can to Dublin, and be assured I will settle all your affairs to your satisfaction, and beg you will push on my business in the interim. They don't want you here these two months, before which time I hope to be in Dublin. Don't let any one know in Liverpoole I wrote to you on this subject. I beg to hear from you, directed to me, to George Fitzgerald, Esq., London. Let me know how everything goes on since I parted. My respects to Mr. Hornby, Mr. Shee, &c. Pray let me hear from you by return of the post, and let me know what's wanting for the manufactory, and whether the front of the house is finish'd.

"I am, &c. HENRY DELAMAIN.

"To Mr. Wm. Stringfellow, the Delft Manufactory,
in the Strand, Dublin."

The next letter to which I shall refer is written by Mr. Delamain to his wife, dated 18th December 1753, giving her directions to see Stringfellow immediately, and "beg him to write to Liverpoole this night and say, right or wrong, that the large kiln was burnt twice before I left Ireland and once since, and that it succeeds so well that not a bit of ware was smoaked, and that it glazes the ware better than turf and wood, and makes it harder and less subject to peel, and that about 2 tons or 2½ tons of coal will burn it." He concludes, "I shall go to London this day, and shall call in my way at Wor'ster to see the fine new manufactory," &c. This letter is addressed to Mrs. Mary Delamain, at the India Warehouse, Abbey Street, Dublin.

The next letter is dated the 9th January 1754, O.S., which corresponds with 20th January 1754:—

"Sir,—I am glad you're safe arrived in England, and am surpriz'd you did not receive my 2nd letter before you parted. The gentlemen of Liverpoole will assure you, if they do me justice, that I beg'd nothing from them but to gratifye you for the trouble you may be at to build kilns and to sign a petition for me to Parliament, which can by no means prejudice you or them. I am informed this post they refuse to sign the petition, which I think ungratefull, for this secret would never have been found out only for me, who, contrary to your opinion and all others, I persued the scheme to burn with coal, which several of the workmen of my manufacturie made oath of before I left Ireland, and which is confirmed by the votes of the House of Commons of Ireland. As it has been always my intention to serve you and settle you master of the manufactorie, and that I have freed you from all your troubles, it will be the highest ingratitude of you to do anything to my disadvantage, therefore beg you will not enter in any agreement with the manufacturers at Liverpoole till my affair is decided in the House of Commons of England, which will be done in a few days, for if you do it without my approbation, the consequence may be your ruin, and perhaps won't hurt me, and there's no money they can give you can recompense the loss it may be to me, and I am both able and willing to pay you any sum they will give you, and even more. I now make it my request to you, that you will not inform them any part of the secret, and declare to them you never will, unless they sign my petition; and if the Parliament grants me a sum for this, whatever they have agreed to give you, I will immediately pay you down in cash that sum, which I promise by these presents, and also you will be recompensed by one man in London more to build him a kiln than all the people of Liverpoole together will give you. I have great friends here, and a strong interest is making for me, therefore entreat you will not do anything to hurt me. As soon as my affair is decided in Liverpoole you must come to London, where we will settle all our affairs, and as soon as the kilns are built and properly burnt, we must go to France together, on some extraordinary affairs to both our advantage; in the interim I will continue y'r guinea a week to y'r wife till our return to Dublin. Inclosed I send you a draught for five pounds, and beg you will get my petition signed with an absolute promise that as soon as my affair is settled in Parliament, that you will build their kilns, and do them all the service in your power, but till then you can't do anything. As soon as the Pet'n is signed, which must be done immediately, come up to me to London the next day, as fast as you can; you will perhaps get a horse at Liverpoole for London, if not, hire one to Warrington, and come up in the Stage Coach to London; you must leave Liverpoole on Sunday next to get to Warrington in the Monday's Stage, or you will be too late; if you can hire a good horse, you will be in London sooner than in the stage; if you can't, don't miss the Monday's Warrington Stage Coach, for I want you much here on several accounts, and as soon as my affair in Parliament is over, we can set people to work both here and at Liverpoole not to lose time, for we must go to Paris as soon as possible. Write to me Saturday's post what is done, and don't let any one in Liverpoole know y're coming to London. As soon as you arrive get a Porter or a Coach to show you the way to Mr. Chilton's, a periwig maker in Porter Street, near Newport Ally, just by St. Martin's Lane or Newport Market; if

I am not at home there's a Tavern next door to me where you may sup, and I have had a bed for you this fortnight past at my own lodgings; don't let your wife know anything of our going to Paris for fear she should inform mine, which I don't chuse should know it; be assured while we are absent she shan't want for anything. By all means get the petition signed, and send it to me by Saturday's post. Apply to Mr. John Hardman, who is my friend, about it.

"I do assure you the manufacturers of Liverpoole, as I am well informed, have no other intention to serve you, but to get the secret out of you, and then to take you as a journeyman painter, therefore take care what you do, or this affair may be your perdition, but agreeing to what I would have you do, you can't fail of making your advantage of it, let things turn as they will. Since I wrote the above, I have consulted with one of the Members of Parliament of Liverpoole, who thinks it better you should not leave Liverpoole in so great a hurry after the petition is signed, for they are jealous people, and may raise numbers of false conjectures to my prejudice, therefore, don't come up to London till you hear further from me, unless you think your leaving the town will not hurt me, for I want you much, and wish you was here this moment, but would not chuse either of us should do anything to disoblige the manufacturers at Liverpoole, therefore, let us act with prudence, which will turn to both our advantage. I have wrote this post that your wife may receive a guinea every Saturday night till we return, and that all care may be taken of her and the children if wanted. As soon as you receive this, go with the inclosed bill to Mr. Sandford, Mr. Gibson will show you where he lives, and he will pay you five pounds English on sight. I will in a few days send you down a letter of credit, in case you want more money, that you may take it up without writing to me or drawing for it.

"Pray observe what I have wrote, and don't do anything with the people of Liverpoole without my consent; I shall write to you constantly how my affairs go on in Parliament; push the manufacturers to sign my petition without delay, write to me every post what occurs. I believe I shall receive my money in Holland, as soon as we get over.

"I am, dear Sir, your assured friend, &c., "HENRY DELAMAIN.

"To Mr. Stringfellow."

It seems from the following letter that his kindness to Stringfellow in settling his affairs was but ill repaid, for he handed the preceding letters, written by Delamain, to the Committee appointed by Parliament to investigate his claim for the reward, which circumstance doubtless proved fatal to his cause, so far, at least, as the Parliamentary grant was concerned.

"LIVERPOOL, *February* 12, 1754.

"MY LORD,—I have only to enclose your Lordship the two letters of Delamain's own writing, and I have had Mr. Stringfellow with me, and said a good deal to him about keeping them from the Committee; he says the reason was that Delamain made him promise not to produce them, if possible to avoid it, or he would not sign his release, and when Delamain sent that order down here he knew Stringfellow had them. I shall also enclose you another of his letters to him.

"I hope this may prevent Stringfellow's coming up again, and that the original letters may do; no doubt Delamain will own them his own. Stringfellow says he

would not have come, but he waited on your Lordship first, and you advised him not to come without release, which he obtained from Delamain, and he gave him Two Guineas to bear his charges, and he had no money to support himself longer than that. I fancy you had as good close the Committee, and excuse his appearing; however, I show'd him Sir Ch. Mordaunt's order for his appearance there.

"I am, my Lord,

"Your Lordship's m't obd't Serv't,

"JOHN HARDMAN.

"To Lord Strange, M.P., London."

In Sleater's *Public Gazetteer*, 11th March 1760, the following notice may be found:—"Tuesday last died Mrs. Mary Delamain, widow of the late Captain Henry Delamain, who was the first that brought the earthenware manufacture to perfection in this kingdom; and since his decease, his said widow (endowed with all the virtues of a good Christian, tender parent, and sincere friend), continued it with such advantage to the purchasers as to prevent the further importation of foreign wares, &c."

DUBLIN. In the course of the eighteenth century there must have been several manufactories of earthenware in Ireland. The Dublin Society, having received in grants from the Irish House of Commons, from 1761–1767, the sum of £42,000, exclusive of an annual grant of £500 for the encouragement of various branches of trade in Ireland, gave away, in 1766, £700 to encourage the earthenware manufacture in Ireland. There are several pieces of this Irish earthenware still extant; they are of a similar kind of material to that now known as Leeds pottery, and are marked with a harp and a crown, with the word *Dublin* in italics. The mark in the margin is on an earthenware bowl, like Leeds pottery, painted in blue, with a landscape on the inside and deep border of pierced intersecting annulets, in the possession of Mr. Stopford of Drayton House, Northamptonshire, who has also a plate with the same mark.

Dublin

Mr. Donovan of Poolbeg Street, on the Quay, does not appear to have been a manufacturer, but agent for several Staffordshire houses; among others he was agent for Mason of Stoke, whose ironstone china he stamped with his own name. About 1790 he had a glass manufactory at Rings End near Dublin, and he employed a painter to decorate pottery, and placed all sorts of fancy and imitation marks on china and earthenware. The mark in the margin is on a porcelain plate, with deep rose-coloured border, edged with gold, painted in the centre with a landscape, in the possession of Mr. C. Villiers Bayly, who has kindly supplied this information. His name occurs on china bear-

Donovan, Dublin.

ing the mark of two italic *S's* interlaced, with the letter M between, an early mark of Minton of Stoke.

DONOVAN.

This name (in Roman capitals as in margin) is on a *black Egyptian* ware tea service, with fables of animals in relief, the Fox and the Grapes, &c., made about 1800; the teapot has on the cover a seated female figure, which forms the handle; in imitation of Wedgwood, the name impressed; in the possession of the author.

BELFAST. The following account of the Belfast potteries was furnished by the late Mr. W. Pinkerton, F.S.A. :—

"William Sacheverell, that had been Governor of the Isle of Man, made a voyage to Iona at that time. An account of it, entitled 'A Voyage to I-Columb-Kill, in the year 1688,' was published at London in 1702. Mr. Sacheverell visited Belfast on his way to I-Columb-Kill, and he tells us that 'The new pottery is a pretty curiosity set up by Mr. Smith, the present sovereign, and his predecessor, Capt. Leather, a man of great ingenuity.'

"This Belfast pottery is also mentioned by Doctor, afterwards Sir Thomas Molyneux, Bart., in a manuscript description of a journey he made from Dublin to the Giant's Causeway in 1708. This manuscript is in Trinity College, Dublin; but, by the kind permission of Dr. Todd, I am now preparing it, with some others of a similar kind, for the press. Speaking of Belfast, Molyneux says: 'Here we saw a very good manufacture of earthenware, which comes nearest to delft of any made in Ireland, and really is not much short of it. It is very clear and pretty, and universally used in the North; and I think not so much owing to any peculiar happiness in the clay, but rather to the manner of beating and mixing it up.'

"The next pottery that I have any notice of was one set up by the late Victor Coates at Laganville, long before he established the well-known foundry at the same place. I have seen a coarse kind of delf, said to have been made at those works, though I have been traditionally assured that there was only red pot ware made thereat. Mr. Coates' son is still alive, and may give us some information on that subject, which is not an uninteresting one. On Williamson's map of Belfast, surveyed in 1791, and republished a few years ago by the Messrs. Ward of Donegall Place, we may find 'Coates' Pottery' marked down on the site of the present foundry, and, next to it, we may see the words 'China Manufactory.' The partners in this Belfast china manufactory were Thomas Gregg, Samuel Stephenson, and John Ashmore. That they carried on the manufacture of china there for some years is certain; for on January 29, 1793, the Earl of Hillsborough presented a petition from them to the Irish House of Commons. The original petition may be seen in the journals of the House. In it the petitioners state that, recognising the great advantages arising from the manufacture of Queen's ware, and other fine kinds of ware, such as are made in Staffordshire, they united themselves into a company for producing such wares in Ireland, and by their exertions had carried this manufacture to a greater perfection in the County of Down, near Belfast, than was ever known in this kingdom; that they had been at great expense in erecting buildings, and importing machinery, and in bringing workmen from foreign places; that the difference in the prices of coal between Belfast and Staffordshire

had greatly exceeded their expectations; and they now prayed for pecuniary aid. A committee, consisting of the Earl of Hillsborough, Mr. Johnson, and others, was immediately appointed by the House to report on the petition; and on the 2nd of February they reported that the petitioners had fully proved their allegations. The report was then ordered to be laid on the table; but it does not appear that anything was done further in the matter.

"Thus we see that the price of coals in Ireland was the principal obstacle to the success of the Belfast china manufactory, as it has been to our Irish glass manufacturers; and even at Plymouth, Cookworthy, the first maker of hard paste porcelain in England, was obliged to give up his works there for the very same reason—the price of coals absorbed the profits of the manufacture.

"A lady in Belfast has several specimens of this manufacture: one, a teapot of Queen's ware, is decorated with the figure of two armed volunteers, dressed in the imposing uniform of the First Belfast Company; one volunteer is in the position of 'shoulder arms,' the other at 'charge bayonets;' underneath them are the words 'For my Country.' On another teapot, of similar manufacture, are the words, 'Martha M'Clelland,' it being formerly a usual mode at the potteries of thus burning in, as it was technically called, the names of persons to whom articles of ceramic ware were presented. These two teapots have a history—a regular pedigree it may be termed—and they are, undoubtedly, of Belfast manufacture. A third teapot, in the possession of the same lady, is of pure porcelain, painted in blue *en camaieu*."

The following advertisement from a newspaper of the end of the eighteenth century reveals the existence of a manufactory at Ballymacarret:—"Greg, Stephenson, & Ashmore are manufacturing, and have ready for sale (at their warehouse in Ballymacarret, near Belfast), a great variety of cream and painted earthenware, which they can assure their friends and customers is of the best quality, and now equal to any imported. As their prices are much lower than foreign ware can be laid in for, they therefore hope for a preference from the dealers therein. Apothecaries may be supplied with any quantity of gallipots on moderate terms.—Belfast, November 25, 1793."

In the *Belfast News Letter* of 29th October 1799 the following notice appears:—"The partnership formerly subsisting under the firm of Greg, Stephenson, & Ashmore has been for some time dissolved. Any demands against the said partnership will be paid by applying to Cunningham Greg, J. M. Stephenson, and John Ashmore."

Belleek, Lough Erne, County Fermanagh. About fifteen years since some clays suitable for making both fine pottery or stoneware as well as porcelain were discovered on the estate of John Caldwell Bloomfield, Esq., of which Belleek forms a portion. The following announcement appeared in the *Times* of April 1856:—"Porcelain clay.—To be let a bed of porcelain clay and felspar. To be worked on such terms as may be agreed upon. Water carriage to all parts of the kingdom. Apply to J. Caldwell Bloomfield, Castle Caldwell, Co. Fermanagh, Ireland."

Mr. R. W. Armstrong of London, after a series of experiments with these materials, succeeded in bringing them into working order, and, in conjunction with Mr. D. McBirney, a merchant of Dublin, embarked in the year 1857 in the manufacture of keramic wares, the title of the firm being D. McBirney & Co., under the immediate superintendence of Mr. Armstrong. The principal manufactures were of a useful character, such as dinner, breakfast, and toilet services; it is only within the last few years that the more artistic productions in porcelain have been developed. We were first made acquainted with these at the Dublin Exhibition in 1865, since which time great advances have been made both in the modelling and finishing of the decorative pieces. The leading characteristics of design are marine subjects, such as dolphins, sea-horses, tritons, nereids, aquatic plants, shells, the sea-urchin, coral, and rock-work; these are produced in parian or biscuit, and a creamy porcelain like ivory; also covered with a glittering iridescent glaze like mother-of-pearl, similar to that of Brianchon of Paris, who took out a patent in this country in 1857. The mark is printed or stencilled upon the ware in red, brown, or green, and represents one of the Irish round towers, the harp, and a greyhound, as well as the three-leaved shamrock. This china is a real porcelain, the result of the simple vitrification of felspar and china clay, in contradistinction to the phosphate of lime or "bone body" used in England; the abundance of felspar near Belleek, and of pure flint, is a leading element in rendering the manufacture there so cheap. Some of the articles produced at Belleek contain as much as 72 per cent. of the local felspar. In addition to the potter's manual art, mechanical means have lately been introduced, by which an important class of goods is formed in large quantities, such as white and coloured tiles, and porcelain insulators for telegraphic purposes; the composition requisite for these is used in the form of a dry dust or powder, and forced by machinery into metal moulds having the shape of the desired articles. A large trade has been developed for these products.

Youghal, near Cork. A manufactory of brown ware was established here many years ago, and is still carried on.

John Angel, who was secretary to the Dublin Society, in a *General History of Ireland* published in 1781 says as follows:—"The great quantities of pipeclay found in Clonmel and other parts of Ireland have induced many of the manufacturers of Staffordshire to set up in Dublin the manufacture of earthenware, which no doubt will meet with every encouragement from the inhabitants of Ireland." He says again, when speaking of mines and minerals: "Pipeclay has been found in many

parts of Ireland, which hath been exported to France and England for the purpose of making that beautiful yellow ware called Paris ware. But in Dublin they make at present this ware, which is much esteemed." "At Carrickfergus," he says, "there used to be considerable quantities of a white bluish clay exported from this town to England for the purpose of making delft ware, which after being there manufactured was again imported into Ireland. This business has greatly decreased of late, owing to the universal use of Paris yellow ware." "Rostrevor," he says, "is situated on the north side of Carlingford Haven, has a good quay, and ships may with great safety lie here. Here are a salt-house and pottery of the fine potter's clay found near Carrickfergus."

The following paragraph refers to an article called sulphate of barytes, which was largely employed by Josiah Wedgwood in the manufacture of his beautiful jasper ware. Let us hope that this material will be put to a more legitimate use than adulterating the staff of life. It is taken from the *Times* of February 1856:—

"Irish Exports.—The Cork papers give a timely notice respecting a lucrative but not very creditable trade that has recently sprung up near Ballydehob in that county. It consists in the exportation of large quantities of material called barytes, which is sent to Liverpool for the purpose, it is said, of adulterating flour. This substance—chemically termed sulphate of barytes—is admirably adapted for the adulteration of flour, being an impalpable powder, of perfect whiteness and great density, its weight being nearly equal to that of lead. It is not poisonous, but, being quite indigestible, its effects on the animal economy must be prejudicial if taken in large quantities. Some of it is used for a more laudable purpose—the manufacture of earthenware, for which, in conjunction with other clays of a silicious character, it is well adapted. Manganese is also said to be exported to England to some extent, for the purpose of adulterating black lead."

Scotland.

"IT would appear that up to 1703 there was not such a thing in Scotland as a pot-work for making earthenware, a want which, of course, occasioned the yearly export of large sums of money out of the kingdom, besides causing all articles of that kind to be sold at double charges to what they cost abroad. William Montgomery of Macbie Hill, and George Linn, merchant in Edinburgh, now made arrangements for setting up a pot-house and all conveniences for making of laim, purslane, and earthenware, and for bringing in from foreign countries the men required for such a work. As necessary for their encouragement in this undertaking, the Parliament gave them an exclusive right of making laim, purslane, and earthenware for fifteen years."—From Chambers' *Domestic Annals of Scotland;* quoted from *Acts of Scot. Parl.* xi. 3.

In the *London Chronicle* of 1755 we read: "Yesterday four persons well skilled in the making British china were engaged for Scotland, where a new porcelain manufacture is going to be established in the manner of that now carried on at Chelsea, Stratford, and Bow." Whether this porcelain manufactory was successfully established, and in what part of Scotland it was situated, we have no information.

In a newspaper of 28th December 1764 is a similar intimation: "We hear from Edinburgh that some gentlemen are about to establish a porcelain manufacture in Scotland, and have already wrote up to London to engage proper persons to carry it on."

SCOTT BROTHERS.

Portobello, near Edinburgh. This name is found on earthenware dinner and dessert services, usually with yellow designs, leaves, &c., on a chocolate ground, of the end of the eighteenth century;

the mark impressed. There are some specimens in the Collection of Lord Mansfield, lately in that of the Rev. Robert Pulleine of Kirby Wiske, Yorkshire, and of Mr. John J. Bagshawe of Sheffield. They also made figures; the author has a Scotch fishwife, well modelled, of Portobello pottery.

SCOTT
PB

In the International Exhibition of 1851 we find as exhibitors the names Bell & Co., Glasgow,—stoneware, porcelain, and parian.

Prestonpans. In the early part of this century this firm had extensive trade with Holland. An earthenware punch-bowl, partly printed in dark blue, with a floral and Greek fret border, and painted with groups of flowers in colours, was painted by Mr. Greig, an employé of the factory, and presented to his sister on her marriage, and marked with her initials H. T. 22 June 1811. In the possession of Lieut.-Colonel Green, who obtained it from the old lady living at Stirling.

Fowler Thompson & Co.

Glasgow. There was a manufacture of stoneware here, but we know only of it by a butter-boat of white stoneware, good glaze, with three ears of corn in relief. The mark underneath in black is "Warranted Stone China, R. Cochran & Co., Glasgow;" the royal arms above.

R. Cochran & Co. Glasgow.

Dunmore. A manufacture of pottery has been recently established here by Mr. Gardner (in 1875). During the past years a great advance has been made in the quality of the articles produced. In addition to the brown glazed ware, the proprietor has succeeded in obtaining various tints of green and blue, similar to that of Minton, at prices much more reasonable, and flower baskets, rustic tea sets, and some elegant forms for vases, furnished by the Countess of Dunmore, who takes great interest in its success. It is on the Earl's estate close to the Airth railway station.

America.

THE scheme of establishing potteries in North America appears to have caused considerable anxiety to Wedgwood, although, as proved by subsequent experience, his fears were entirely groundless. He writes to his patron, Sir W. Meredith, about the year 1765, as follows:—"Permit me, sir, to mention a circumstance of a more public nature, which greatly alarms us in this neighbourhood. The bulk of our particular manufactures are, you know, exported to foreign markets, for our home consumption is very trifling in comparison to what is sent abroad; and the principal of these markets are the continent and islands of North America. To the continent we send an amazing quantity of white stoneware and some of the finer kinds, but for the islands we cannot make anything too rich and costly. This trade to our colonies we are apprehensive of losing in a few years, as they have set on foot some pot-works there already, and have at this time an agent amongst us hiring a number of our hands for establishing new pot-works in South Carolina, having got one of our insolvent master-potters there to conduct them. They have every material there equal, if not superior, to our own for carrying on that manufacture; and as the necessaries of life, and consequently the price of labour amongst us, are daily advancing, it is highly probable that more will follow them, and join their brother artists and manufacturers of every class, who are from all quarters taking a rapid flight indeed the same way. Whether this can be remedied is out of our sphere to know, but we cannot help apprehending such consequences from these emigrations as make us very uneasy for our trade and our posterity."—*Meteyard's Life of Wedgwood*, vol. i. p. 367.

In a newspaper of June 20, 1766, we read: "On Friday last the Society for the Encouragement of Arts, Manufactures, and Commerce

gave a gold medal, engraved by Mr. Pingo, the following inscription being engraved thereon :—*To Mr. Samuel Bowen, 1766, for his useful observations in China and industrious application of them in Georgia.*"

In January 1771 a paragraph states: "The Philadelphians have established a china manufactory. In time they will serve North America, and prevent the exportation of our English china ware." And in the *Edinburgh Weekly Magazine* of January 1771 : "By a letter from Philadelphia we are informed that a large china manufactory is established there, and that better china cups and saucers are made there than at Bow or Stratford."

A.D. 1800, January 20, Isaac Sanford, of Hartford, Connecticut, North America, took out a patent for "a new method of manufacturing and making bricks, tiles, and pottery ware in general, and of discharging the moulds used therein."

In the Report of the Philadelphia Exhibition, 1876, the following letter is printed :—

"DEAR SIR,—In compliance with your request, I give you a few particulars concerning the first manufacture of American porcelain. My brother, William Ellis Tucker of Philadelphia, was the first manufacturer of porcelain in the United States. He commenced at the old waterworks on the north-west corner of Schuylkill Front and Chestnut Streets in this city about the year 1825. In 1827 he received a silver medal from the Franklin Institute of the State of Pennsylvania, and a similar award from the American Institute of New York in 1831, both of which medals I now have in my possession. In 1828 I commenced to learn the different branches of the business by serving several years' apprenticeship to it.

"In 1830 my brother connected with this business the late Judge Hemphill of this city, and erected a large china factory at the south-west corner of Schuylkill Sixth and Chestnut Streets, with storehouse, glazing-kilns, enamelling-kilns, &c. Here they manufactured large quantities of fine porcelain, equal to any in body and glaze, but not in workmanship. My brother died in 1832. In the year 1837 I leased the factory with all the appurtenances, and continued the manufacture for some time, until a store on Chestnut above Seventh Street, which I had taken, was filled with china wares of my own make. I then discontinued the manufacture. Accompanying this please find a specimen of porcelain made, painted, and gilt by me in the year 1837. Yours truly,

"THOMAS TUCKER,
"111 North Nineteenth Street.

"To General Hector Tyndale."

At the International Exhibition at Philadelphia in 1876 a considerable space was devoted to American pottery, the first ever shown in any International Exhibition, showing that within the last ten years a considerable advance has been made in the material and in design. Mr. Walker's report, from which we glean our information, states coarse and bulky wares were manufactured at an early period. As early as 1760–70 potteries of a better class were established, and gave promise of success,

and Wedgwood expressed his apprehension of their effect upon the English trade. These fears were, however, groundless, for after the conclusion of the war with Great Britain in 1815, these works were all closed, as they could not compete with England either in price or quality.

Up to 1830 no efforts were made for the manufacture of pottery. About which time a porcelain fabrique was established in Philadelphia, the materials being found in the United States, but it closed after a few years, after considerable loss to the founders. Another at Green Point, New York, also became a failure. About 1850 imitations of the Rockingham and cream-coloured wares at Trenton, New Jersey, and elsewhere. After failures and great losses, the Trenton Works became well established in 1866, and became an entire success in 1870–73; of a white granite body for services, &c. On these wares it seems the English marks were copied to a great extent, and did not equal the "ironstone" of Mason, or subsequently that of Morley & Co., and other Staffordshire potters. The forms, too, of the wares were chiefly copied from the English and French, and there was no originality in their productions. There are now about thirty manufacturers of the white, granite, and cream-coloured wares, of which half the number are situated at Trenton, New Jersey.

The Union Porcelain Works (T. C. Smith & Sons), Green Point. New York, exhibited table and tea services. Six houses at Philadelphia exhibited terra-cottas and stonewares, and Messrs. Galloway and Graff of Philadelphia produce articles of a more artistic character in terra-cotta, large vases, fountains, and statues, among which are the "Apollo Belvidere," Baily's "Echo," Canova's "Dancing-girl," Gibson's "Psyche," the "Warwick Vase," &c.

ENGLISH ENAMEL.

BATTERSEA.

THE manufacture of enamel was established at York House, Battersea, about 1750, by Stephen Theodore Janssen, Esq. He was the son of Sir Theodore Janssen, an eminent merchant of London, who left France several years before the persecution of the Protestants, and improved a fortune of £20,000, given him by his father, to upwards of £300,000; but in the year 1720 he lost above £50,000 by the bursting of the South Sea Bubble, and being a director of the Company, was compelled to pay, by an *ex post facto* law, above £220,000, near one-half real estate, for the relief of the proprietors. It was therefore by this Act that in 1721 the particulars and inventory of all the personal estate of Sir Theodore Janssen was published. He appears, however, to have retained his estate at Battersea, called York Place, as Sir Theodore Janssen's estate is notified in a large plan of London and Westminster by Rocque, made between 1741 and 1756, being next but one to the Duchess of Marlborough's; it was here that the manufacture of enamels was afterwards carried on by his son. Sir Theodore Janssen died at the advanced age of ninety, at Wimbledon, in 1748, leaving five sons and three daughters. In the *Gentleman's Magazine* for that year are some verses to his memory. The eldest son, Abraham, succeeded him in the title, and died in 1765; he was succeeded by his brother Henry, who expired at Paris in 1767. The third son, Stephen Theodore Janssen, was a stationer in St. Paul's Churchyard; he became Alderman, and was elected Sheriff in 1749, the year after his father's death. In 1750 he married the daughter of Colonel Soulegre of Antigua, who in the following year gave birth to a son; in 1754 he was Lord Mayor of London; in 1756 he became bankrupt, and all his effects were sold by auction; in 1765 he was elected Chamberlain

of London, and on the decease of his brother Sir Henry in 1767, the title descended to him. In 1777 his death is thus recorded in the *Gentleman's Magazine*:—"Died, Sir Stephen Theodore Janssen, late Chamberlain of London, a gentleman respected for his many public and private virtues."

The manufactory was established about the year 1750; the earliest notice we find is in a letter dated Strawberry Hill, September 18, 1755, from Horace Walpole to his friend Richard Bentley, in which he says: "I shall send you a trifling snuff-box, only as a sample of the new manufacture at Battersea, which is done with copper-plates." He here alludes to the transfer of impressions from copper-plates to the surface of enamel: these impressions were usually in red or black ink, and consisted of landscapes and figures, vases, flowers, birds, &c., as well as portraits of the celebrated characters of George II.'s reign. Horace Walpole had three—George II., his son, Frederick Prince of Wales, and another not described, stated in his Catalogue (1784, p. 16) as being made at Battersea. "It was a manufacture stamped with copper-plate, supported by Alderman Janssen, but failed." Other patterns and devices besides transfer-printing were adopted, and specimens of old Battersea enamel are frequently met with, but attributed to Germany: they may be easily recognised by the style and fashion of them, in all colours, especially a peculiar pink or rose-coloured enamel, painted with small flowers and gilt borders: candlesticks of elegant form, round salt-cellars, resting on three or four small claw feet, snuff-boxes, patch-boxes, with polished steel mirrors inside the covers, toothpick cases, bottle tickets, &c.

Smith, in his *Life of Nollekens*, speaking of Ravenet says: "He was employed to engrave copper-plates for the manufactories then in high estimation in Chelsea under the direction of Sir Stephen Janssen, from which the articles were stamped, consisting of scrolls, foliage, shells, portrait subjects, and figures of every description. Of some of these productions I have seen impressions on paper, and they, as well as everything from the hand of Ravenet, do him much credit."

The same authority, speaking of John Hall, says: "When a lad he painted ornaments upon china for the manufactories at Chelsea and Sir Stephen Janssen." Bryan (*Dictionary of Painters*, p. 309) says that "Hall was placed under the care of Ravenet, with whom was also Ryland at the same time. His first friends in London were Sir Stephen Theodore Janssen and Jonas Hanway, Esq." He also remarks: "There is still extant an admirable pen-and-ink drawing done by him, in imitation of engraving, at the age of seventeen."

John Hall was born in 1740, and was apprenticed to Ravenet when fourteen years of age, say in 1754, Ravenet being the engraver for the Battersea works, not the Chelsea (in which respect Smith is wrong).

If Hall continued with him nine years, namely, till 1763, and then went to Battersea, it is evident the works were continued, as I have stated, for many years after Janssen's bankruptcy.

"James Gwinn, born in the county of Kildare, came to London about 1755. Some of his drawings were very neat and imposing, but not true; he got his livelihood by designs for the lids of snuff-boxes, which he did for a manufactory at Battersea, under the direction of Sir Stephen Theodore Janssen; he died about 1766."—*A. Pasquin's Artists of Ireland.*

From Horace Walpole's account we find that it was a new manufactory in 1755; and in the *Public Advertiser* of 4th March 1756 is the following advertisement:—

"To be sold by auction, by Robert Heath, by order of the assignees, on Thursday, March 4, and following days—The genuine household furniture, plate, &c., of Stephen Theodore Janssen, Esq., at his house in St. Paul's Churchyard, consisting of crimson Genoa silk damask, &c., furniture, a carved Indian cabinet, with a variety of fine old Japan, Dresden, Nankin, and other china, books, &c., a chariot, &c., also a quantity of beautiful enamels, coloured and uncoloured, of the new manufactory carried on at York House, Battersea, and never yet exhibited to public view, consisting of snuff-boxes of all sizes, of a great variety of patterns, of square and oval; pictures of the royal family, history, and other pleasing subjects, very proper objects for the cabinets of the curious; bottle tickets, with chains, for all sorts of liquors, and of different subjects; watch-cases, toothpick-cases, coat and sleeve buttons, crosses and other curiosities, mostly mounted in metal, double gilt."

And in June 1756 the furniture, stock in trade, goodwill, &c., was advertised as follows for sale at York House:—

"To be sold by auction, by order of the assignees, on Monday next, June 8, 1756, and the following days, at York Place, at Battersea, in Surrey—The household furniture and entire stock of Stephen Theodore Janssen, Esq., consisting of a great variety of beautiful enamell'd pictures, snuff-boxes, watch-cases, bottle tickets, &c., great variety of blank enamels of various sizes, copper frames for mounting the unfinished enamels, with all the utensils, &c., belonging to the manufactory; also a great number of copper-plates, beautifully engraved by the best hands; some hundred dozens of *stove plates and Dutch tiles*, painted and plain, with many other particulars specified in the catalogues, which will be ready to be deliver'd at the house on Friday and Saturday next, the days of viewing, by T. Humphreys, upholsterer, in St. Paul's Churchyard, and by Mr. Chesson, upholsterer, in Fenchurch Street. The place is most pleasantly situated, with a convenient creek for barges and boats coming up to the house, which has been fitted up at a very great expense, with every conveniency for carrying on the said manufactory, which, if any person should think of continuing, they may be treated with by the assignees before the day of sale."

Whether the sale actually took place, or whether it was sold by private contract, we have no information, but we have every reason to believe it was continued for twenty years after, and did not finally cease until

about 1775. Rouquet, a French enamel-painter, who resided in England for some years, returned to Paris about 1755, when he published a pamphlet, in which he speaks of the progress of printing as applied to enamel work.

In reading this advertisement, we find specified among the stock "*some hundred dozens of stove plates and Dutch tiles, painted and plain.*" It is most improbable that these could have been made of enamelled copper; nothing could be more unsuitable; only one inference can therefore be drawn, viz., that the stove plates and Dutch tiles were made of delft ware. Assuming this to be the case, the plain tiles were probably obtained from Lambeth, and the subjects printed and burnt in at Battersea, which factory alone at that time possessed the secret. We must bear in mind that the date of this advertisement is June 1756, and the stock had been made perhaps some years before, also that the patent papers of the Liverpool inventor, Sadler, are dated July 1756, while the earliest notice of Worcester transfer is December 1757. This opens a new field of conjecture as to the origin of what have hitherto been recognised as Liverpool tiles.

Another and still earlier claimant of the invention arises at Battersea. Mr. Binns thinks Robert Hancock was connected with the Battersea enamellers; he has in his possession a Battersea piece marked with his initials "R. H. f.;" the subject is one (a tea-party) which occurs likewise on porcelain. This may serve to show that it was in London, and in connection with the artists before named, that he learned his art; we cannot, therefore, wonder at the excellence displayed in the engravings transferred to Worcester porcelain. Studying under French artists, he was enabled to catch the spirit which rendered the works of Boucher and Watteau correctly.

Lady Charlotte Schreiber has a good collection of all the principal varieties of Battersea enamel, which may, with a little observation, be easily distinguished from the German and other enamels; the pieces with transfer prints are of very artistic character, and their painted enamels are very effective. Among the more important and interesting are the following portraits: on an oval plaque, a full length of the King of Prussia, dated 1757; George II.; Prince Frederick, his son; George III. when young; the Duke of Cumberland; Sir Robert Walpole; Maria Gunning, Countess of Coventry, and Elizabeth Gunning, Duchess of Hamilton, afterwards Duchess of Argyll; Gibbon, &c. An oval Battersea box, with black transfer of the Fortune-tellers, has in the foreground a tablet with a small crescent, probably by Hancock, then at the Worcester Works. Another box, printed with an almanack for the year 1759, bearing a copy of the duty stamp of one penny, is signed thus: "Made by Anth. Tregent in Denmark Street;" inside are the words of a French song set to music. Also a table-clock, the face of Battersea enamel, painted with scrolls and birds, and name of maker,

"James Tregent, Leicester Square, London." There is also a collection of Battersea enamels at the South Kensington Museum, selected from Mrs. Haliburton's sale in 1868.

Lady Charlotte Schreiber has favoured us with a sight of a book called *The Ladies' Amusement*, which contains engravings of subjects suitable for porcelain; many of these engravings are transferred on to the Battersea enamels, while others are copied in colours. By comparing specimens from her valuable collection, we are enabled to trace many of the designs to their source: two snuff-boxes, with five paintings of conversations, are seen on one sheet of plates, and other subjects are taken from the same book. This circumstance will serve to convince the most sceptical that Battersea enamel is essentially of English growth, and painted with designs emanating from English artists, also that the transfer of engravings upon enamel are by English engravers; and I think, from close observation, we may also come to the conclusion, that many of the identical engravings in this book have been transferred, not only on to the Battersea enamel, but on to the Worcester china. We may refer our readers to plates 28 to 38, 56 and 58, of this work, wherein they may recognise many subjects reproduced on Battersea enamel as well as English china, and, we may add, to Liverpool tiles. The following is the title of the book to which we refer:—

"*The Ladies' Amusement; or, whole Art of Japanning made easy*, illustrated in upwards of fifteen hundred different designs, on two hundred copper-plates, consisting of flowers, shells, figures, birds, landscapes, shipping, beasts, vases, borders, &c., all adapted in the best manner for joining in groups or being placed in single objects. Drawn by Pillement and other masters, and excellently engraved, &c. *N.B.*—The above work will be found extremely useful to the PORCELAINE and other manufacturers depending upon design. London: Printed for Robert Sayer, Map and Printseller, at the Golden Buck, opposite Fetter Lane, Fleet Street." No date.

The designs are by the following artists:—C. Fenn, A.B., Pillement, Walker, and Roesel; the engravings are executed by C. K. Hemerich, R. Hancock, Couse, J. June, P. Benazeck, Elliott, Roberts, and Stevens.

The art of enamelling on copper was continued in England long after the close of the Battersea Works. Lady Charlotte Schreiber informs us that she saw at a dealer's in Lower Brook Street three remarkable pieces of enamel on copper: a pair of ormolu vases, with dome-shaped enamel tops, painted with rural subjects, beautifully executed, but in rather a debased style of art—one signed W. H. Craft, 1787, the other dated 1788; and an oval plaque, size 13 inches by 11½ inches, the subject of which was Britannia seated, her arm resting on a shield and in her left hand a sceptre, pointing to a triumphal column bearing four medallions with laureated borders, inscribed respectively "Earl Howe, June 1, 1794," "Earl St. Vincent, February 14, 1797," "Viscount Duncan, October 11,

1797," "Baron Nelson, August 1, 1798;" on the other side of the column, a lion trampling on the tricolour flag, and in the background a man-of-war, &c.; it was signed "W. H. Craft, *invt. et fecit.*" A small enamelled box is painted with a ship, and the words "Brave Nelson is no more;" he died in 1805; and another specimen has a portrait of the Duke of Wellington.

BILSTON.

Bilston, Staffordshire. There was a considerable manufactory of enamel at this place in the latter half of the last century; the products were similar to those of Battersea, but the specimens we have seen are inferior in ornamentation, and we are not aware that they made transfers from engraved plates like the early Battersea. They however carried on a considerable trade in trinkets, snuff-boxes, &c., of yellow, pink, green, blue, and other coloured enamels, or plain white, on copper, with medallions of landscapes and figures and fruit, coarsely painted, but effective. In the days when it was the fashion to wear patches, every lady and gentleman carried a small square or oval patch-box; these boxes were generally made of enamel, with occasionally polished steel mirrors inside the covers. A few years since a *trouvaille* of about 2000 of these enamel patch-boxes were displayed *en plein jour* by a lady in whose house they had been stowed away in cases: the history of them is, that when the manufactory ceased, or rather failed, in consequence of the change of fashion or other causes, about eighty years since, they were taken in lieu of rent by this lady's grandfather; the manufacturer's name was George Brett of Bilston. These were dispersed among the various dealers of London, and may at the present time be purchased for a few shillings each.

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